

THE ACADEMY.

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The opening paragraph strikes the key-note of the book, and should, with much else throughout the volume, be of great value in destroying the prevalent habit of tying knots in Browning's work for the mere pleasure of untying them. "If," says Mrs. Orr, "we were called upon to describe Mr. Browning's poetic genius in one phrase, we should say it consisted of an almost unlimited power of imagination exerted upon real things; but we should have to explain that with Mr. Browning the real includes everything which a human being can think or feel, and that he is realistic only in the sense of being never visionary; he never deals with those vague and incoherent fancies so attractive to some minds, which we speak of as coming only from the poet's brain. He imagines vividly, because he observes keenly, and also feels strongly; and this vividness of his nature puts him in equal sympathy with the real and the ideal, with the seen and the unseen. The one is as living to him as the other."

This is refreshing; and we have the ground thoroughly cleared for us by the lucid and judicial statement contained in the seven following pages. Browning is not specially a teacher, a moralist, a philosopher, a preacher, or a prophet—except in so far as, being a true poet, he includes all these. It is mainly as a poet, as a "maker," that this handbook would seem to deal with his work. A poet with strong personality, and, therefore, strong sympathy with such events in the history of men and women as appeal to that personality; but always expressing "itself in the forms of real life, in the . . . experiences of men and women" (p. 2).

But in this same page Mrs. Orr makes a statement at which we pause, not feeling sure whether it be her own judgment or indicated as a prevailing idea. "It has been urged," she says, "that he does not sink himself in his characters as a completely dramatic writer does. . . . His personality may be constructed from his works." By all means; only to do that thoroughly you must reckon with "The Lost Leader," "A Light Woman," the monk in the Spanish cloister, the statesman of "Forgiveness," the husband of "My last Duchess," Aristophanes, Guido, Constance, and Caliban. However, Mrs. Orr admits that Browning

"sinks his individuality at all times enough to interest us in the characters which are not akin to his own, as much as in those that are."

And again:

"Everything which as a poet he thinks or feels, comes from him in a dramatic, that is to say a completely living, form."

Completely living, yes; but why not separately too?

"It is in this way also," we are told, "that Browning's dramatic genius includes the metaphysical," and the following passage should warn off for ever those hands which seem, as already hinted, always tingling to tie knots:

"The abstract, no less than the practical questions which shape themselves in his mind, are put before us in the thoughts and words, in the character and conduct, of his men and women. . . . This does not mean that human experience solves for him all the questions which it can be made to state, or that everything he believes can be verified by it; for in that case his mode of thought would be scientific, and not metaphysical. It simply means, that so much of abstract truth as cannot be given in a picture of human life, lies outside his philosophy of it. . . . He accepts this residue as the ultimate mystery of what must be called Divine Thought. Thought or spirit is with him the ultimate fact of existence; the one thing about which it is vain to theorise, and which we can never get behind. His Gospel would begin 'In the beginning was the Thought'; and since he can only conceive this as self-conscious his 'Alpha and Omega' is a divine intelligence from which all the ideas of the human intellect are derived, and which stamps them as true. These religious conceptions are the meeting ground of the dramatic and the metaphysical activity of his poetic genius. The two are blended in the vision of a Supreme Being not to be invested with human emotions, but only to be reached through them."

The rest of this first chapter (called "General Characteristics") should be read with care before the true "Handbook," or, as the preface (far too modestly) calls it,

"descriptive Index," is studied. It speaks of the development of that style which Browning has made so completely his own. And what we are told on this subject is of peculiar value, not only from the author's curiously keen insight where any work of Browning is concerned, but from the (so to say) historical value of what is stated from personal knowledge. There is one phrase which, at the risk of seeming hypercritical, we must object to: "He has never meant to be rugged, but has become so, in the striving after strength." The words italicised seem to contradict the rest of this very able essay.

The introductory group gives not a barren exegesis, but a vivid interpretation of, and a lucid comment on, the three great poems of Browning's youth, "Pauline," "Paracelsus," and "Sordello." Here nothing but acquiescence is the part of a reviewer, unless one should demur to the too insistent using of the quotation from "Cornelius Agrippa" prefixed to "Pauline," as indicating the subjective element, the portraiture of the poet himself, in that poem. "Sordello," it seems (p. 33), "is the one of Mr. Browning's works which still remains to be read;" and that is very likely true for a good many people who think they have read it. Here, at any rate, the concise historical statement which precedes it, as well as the rendering of the poem book by book (there is no word exactly describing Mrs. Orr's method, but she gives the spirit, and not the mere skeleton of the work, as no one has ever done it before), we have before us *Sordello* and his story so clearly that he who runs may read. To past, present, and future readers of "Sordello" its interest will be enhanced by the way the poem is treated here, and especially by the skilful clearing of certain incidental obscurities alluded to and more or less accounted for on pp. 33, 34.

Before leaving this introductory group one exception must be taken to some of the last words on "Sordello." Browning, we are told, recalls him "only to dismiss him with less sympathy than we should expect" (p. 51). But let us not forget those lines which are *Sordello's* real epitaph—lines which for pathos and expression of all sympathy with his hero stand almost alone even among Browning's poems:

"By this, the hermit-bee has stopped
His day's toil at Goito; the new cropped
Dead vine leaf answers, now 'tis eve, he bit,
Twirled so, and filed all day; the mansion's fit,
God counselled for. As easy guess the word
That passed between them, and become the third
To the soft small unfrighted bee, as tax
Him with one fault—so, no remembrance racks
Of the stone maidens and the font of stone
He, creeping through the crevice, leaves alone.
Alas, my friend, alas, Sordello, whom
Anon they laid within the old font tomb,
And yet again, alas!"

(Works, vol. 2, pp. 207-8, Ed. 1868).

The treatment of "Pippa Passes" seems a little, but only a little, less satisfactory than that of the three first poems, and "Strafford." But if it be so, it is because the poem will hardly bear any mental handling other than that involved in reading it. (And this is the case with many other of the poems which, from the avowed purpose of the book, are perforce reduced to prose.) Is it, for instance, a fact, within the scope of the poem itself, that Phene's "moral sense" only "dawns" when she meets Jules and hears his voice?

And while the rest of the analysis is so close it seems worth while to give, in each case where Pippa's singing saves a soul, the words of her song, or, at any rate, what in those words was the saving influence—"God's in his heaven," for Sebald; the converse of the Cyprian queen's case, for Jules; the converse of the Python for Luigi; "suddenly God took me," for the Monsignore.

It may be true, as is said (p. 57), that "Pippa's songs are not impressive in themselves; they are made so in every case by the condition of her hearer's mind." But is not this cutting the ground from under the poem altogether—indeed, from all dramatic or analytic work of this nature? Should we ourselves be impressed as we are by Sebald, Ottima, and the rest—impressed as we are by Bulstrode in *Middlemarch* or Tito in *Romola*—if they were not made "impressive in every case by the condition of the [reader's] mind"?—a condition induced, of course, solely by the vividness of the dramatic portrait.

A microscope would be wanted to discover in the rendering of the remaining dramas anything to find fault with. Each is treated with a light and delicate touch, and withal so clearly placed before the mind's eye of the reader that it has a value far beyond that of a synopsis; it is also a telling interpretation of the main characters of each drama. This is notably true of the drama "King Victor and King Charles." On one small point a remark may be made: does Colombe, at her final meeting with the Prince, even "affect to think that" his proposal "has been dictated by love." Surely the previous scenes pointed to the almost certainty that it was not.

Upwards of forty pages are devoted to Browning's masterpiece, the "Ring and the Book"; and here, again, the intricate threads of the story, and of the many-coloured public opinion which surround it, are deftly unravelled. One's interest in the poem is, moreover, quickened by the translation of the contemporary newspaper account of the murders, their consequences, and their punishment; but, above all, by the easy presentation of each character as it evolved itself in Browning's mind. Opinions, however, may vary as to the conception of Guido in prison. Mrs. Orr says "his tone changes to one of scorn and defiance as the hopelessness of his case lays hold of him, and rises at the end to a climax of ferocity which is all but grand." Does there not run a subtle thread of calculation through all this raving? Does not Guido adopt this tone up to the very last in the desperate hope of so shocking his two priestly companions at his impenitence that they may try to save his life for a time at least (and time is everything to him) in order to give him a place for repentance?

After a passing mention of Browning's three translations from the Greek and "Artemis prologises," we come to the next division of the book, which occupies quite half its bulk, and consists of the classified groups, treated under the headings already specified. This division is introduced by some pregnant words as to the character of Browning's monologues, whether argumentative, reflective, or didactic. Not merely want of space, but want of opportunity to find fault, will make our notice of this division some-

what brief. After dealing in detail with "Balaustion's Adventure" and the transcript of "Alkestis," the author gives a careful rendering of "Aristophanes' Apology." Whoever has quailed before the bristling array of local and historical allusions in that poem will do well to read Mrs. Orr's treatment of it. They will cease to quail.

The treatment of "Fifine at the Fair" throws quite a new light on the mental process under which that perplexing poem was evolved. The prose rendering of the poem is concise, but close and complete; while the curious interweaving of "truth and sophism" (to quote the poet's own words about this work) is easily and brilliantly indicated. In short, Mrs. Orr thoroughly vindicates, with a quiet emphasis, Browning's right to be as dramatic in this poem as he is in "The Inn Album," as metaphysical as he is in "Christmas Eve" or "Easter Day." We demur, however, to the epithet "comic" as applied to the Epilogue. Quaintly humorous it is. The next poem treated is "Prince Hohenstiel Schwangau." The present writer had best say of this no more than that, not having grasped the poem's intention thoroughly when it first appeared in print, he is for the first time put *en rapport* with its scope and value on reading what is here said about it.

The collocation of "Christmas Eve," "Easter Day" and "La Saisiaz" is one of the happiest achievements of the Handbook, and goes far (if nothing else in the book did) to justify the author's intention of placing Browning's true mental and artistic continuity clearly before his readers. And all those who wish to clear their minds on the subject of Browning's personality, so far as it is concerned with the future life, the soul, personal immortality, and the weightier secrets of the unseen, cannot do better than read these three poems in conjunction with the Handbook's exhaustive handling of them. The "Didactic Poems"—"A Death in the Desert," "Rabbi ben Ezra," "Deaf and Dumb," and "The Statue and the Bust"—are admirably interpreted, and the title of the group is convincing. But why is this last-named poem more didactic than "Gold Hair"?

The remaining subdivisions of this group—viz., Critical, Emotional, Historical, Romantic, Humorous or Satirical, and Descriptive—must, at whatever cost of conscience on the reviewer's part, be left to the right appreciation of the readers of the Handbook. Admitting the necessity of treating them in prose at all, they have been thoroughly well treated here; but, with some exceptions, *cui bono*? The exceptions are "Master Hugues," "Dis aliter visum," the epilogue to the volume, "Pacchiarotto," "Nympholeptos," "James Lee's Wife," "Epilogue to *Dramatis Personae*," "Red Cotton Nightcap Country," "The Inn Album," and "Another Way of Love," in reading each of which poems the Handbook gives real help towards the clear understanding of the verse.

At the head of the subdivision of Romantic Poems are placed a few words which should be quoted here, for they bear out the author's idea of Browning's poetic or "making" genius as indicated at the beginning of this notice.

"The prevalence of thought in Mr. Browning's poetry has created in many minds an impression

that he is more a thinker than a poet, that his poems not only are each inspired by some leading idea, but have grown up in subservience to it; and those who hold this view, both do him injustice as a poet, and underrate, however unconsciously, the intellectual value of what his work conveys. For in a poet's imagination the thought and the thing—the idea and its image—grow up at the same time, each being a different aspect of the other. He sees, therefore, the truths of Nature, as Nature herself gives them; while the thinker, who conceives an idea first, and finds an illustration for it afterwards, gives truth only as it presents itself to the human mind—in a more definite, but much narrower form. Mr. Browning often treats his subject as a pure thinker might, but he has always conceived it as a poet; he has always seen in one flash, everything, whether moral or physical, visible or invisible, which the given situation could contain. This fact may be recognised in many of the smaller poems, which for that reason I shall find it impossible to class; but it is best displayed in a couple of longer ones, which I have placed under the head 'Romantic.' They are distinct from the majority of the 'Dramatic Romances,' although included in them."

Here follows a succinct excursus on "Childe Roland" and "The Flight of the Duchess," both worth reading, but the former especially, as settling the much vexed question of its second meaning.

The remainder of the book is taken up with the rest of the non-classified poems, and, in form of an appendix, "Ferishtah's Fancies." This last section of non-classified poems is divided into three groups. The first is styled "poetic"; the second "popular"; the third "dramatic pictures or episodes." With one or two exceptions, we see no reason to dissent from the author's judgment; it may be she will think it worth while to reconsider in subsequent editions the placing of "In a Year," "Before" and "After," "Count Gismond" and "The Boy and the Angel," "The Glove," and "Gold Hair." As to only two of these does any question arise in my mind as to their removal into the classified groups: these two are "In a Year" and "Gold Hair." The latter has been alluded to before as equally didactic with "The Statue and the Bust"—surely no more fantastic? Is the former too slightly indicated, fugitive, complex or fantastic to be indicated by any term but "poetic"?

It might seem worth while to amplify and even reconsider the description of the companion poems "Before" and "After." The handbook says, "the wronged man is also the better one." Do not these words mislead the reader into supposing that the speaker in "Before" knows which is which? Whereas surely the speaker does not know which is the wronger, which the wronged. Is "conscience" "the leopard-dog thing, constant at his side"? Surely it is his sin, not his conscience. "Parting at Morning" wants a little altering of the words, surely: "I want," says the man, "a world of men, to work with or fight." The summing up of the narrator in "Donald" is perhaps hardly forcibly enough rendered: a quotation of the last stanza or two would be better. The rendering of "Ixion" is capital, and the concluding paragraph on that poem is very noteworthy. In "Ferishtah's Fancies" there are one or two passages which will bear slight revision.

Taken as a whole, this book—and it is

no ordinary undertaking—bears evidence throughout of that courage, patience, knowledge, and research, and last, but not least, that lightness and firmness of hand which are essential in dealing with the work of a master whose art ranges so high, so wide, and so deep.

J. T. NETTLESHIP.

Russian Central Asia, including Kuldja, Bokhara, Khiva, and Merv. By Henry Lansdell. In 2 vols. (Sampson Low.)

It is a famous aphorism that he who would bring back the wealth of the Indies with him must first load his galleon with corresponding wealth. Nine-tenths of traveller's books are as ephemeral as the leaves, because they represent neither patient preparation for the journey nor careful use of opportunities. A man sets out with a barren mind and hopes that the casual and superficial aspects of a country which he visits will fill a volume with worthy matter, unconscious of the number of shelves already creaking with loads of forgotten books such as his.

Here is a work which points an entirely different moral. That its author should, in the space of 179 days, have covered 12,000 miles and traversed the larger part of the Muhammedan possessions of Russia is not a very strange thing in days when Mr. Cook will undertake to escort his peripatetic following to any region save the two Poles in a space of time which would have surprised the posting couriers of Chinghiz Khan; but that having done this our author should everywhere have gleaned fresh materials for solid study in a field so well trodden, and should also have illustrated his own observations by a wealth of new and rich materials from very inaccessible sources, is remarkable. Dr. Lansdell's work fills two volumes and fourteen hundred pages, and it is clearly impossible to do it justice in the space available in such an article as this. It invites comparison with a corresponding book written a few years ago by Mr. Schuyler. The two works supplement each other, and may take rank side by side as examples of what books of travel should be. A portion of the work contains the narrative of the author's own journey, written in simple graphic language, and illustrated by numerous excellent engravings of sites visited, &c. As in the former work by the same author, we meet with perhaps more moralising and more attempts to illustrate Biblical customs than many readers will approve. But the author is a missionary; and if it grates on the severely logical mind to come across continual references to far off habits of Bedaweens and Hebrews in a work mainly dealing with Iranians and with Turks, we must remember that the desert in all latitudes has of necessity a large common store of experiences. Besides the narrative portion, the work contains a large number of dissertations, notes, and even chapters on scientific and other collateral illustrations of Asiatic history and topography. The volumes form, in fact, as the author claims, a very useful compendium of the geography, geology, natural history and ethnography of Central Asia, with an account of the government, language, religion and history of its inhabitants; and he has been freely assisted by a number of specialists.

The main purpose of Dr. Lansdell's journey was to visit the prisons and hospitals in the Russian-Asiatic dominions, and to distribute among them copies of the Scripture and other religious literature. What he did in the way of scientific collection and exploration was supplementary to his real work as colporteur, which latter is not too obtrusively enlarged upon in the book. More space is given to what will be read with keen interest—namely, his report on the actual condition of Russian prisons and the treatment of Russian prisoners. Here he joins issue completely with such writers as Stepniak, Prince Krapotkine, &c., who have recently stirred the sympathies of Western Europe by their accounts of the supposed horrors of these prisons. Dr. Lansdell has scant sympathy for Nihilists; and it must be said that he applies phrases to them, such as "political miscreant," which are hardly judicial in regard to men who, however mistaken in aim, have dared to face infinite danger and suffering for the sake of Utopia. Putting this aside, it is hardly possible, after reading his pages, to doubt that many of the dramatic stories with which we have been overwhelmed of late are as imaginary as Edgar Poe's tales. Dr. Lansdell reports having visited many prisons where he was unexpected, and when there could be no previous preparation. He also reports conversations with various victims of this supposed cruel régime, and his account is certainly a revelation of a pleasant kind. Any one who has visited Russia and mixed among Russians would feel it difficult to attribute deliberate cruelty to the race. It has more than its share of vices, but cruelty is not one of them; and Dr. Lansdell's detailed accounts of the food, regimen, ventilation, &c., of Russian prisons, both in St. Petersburg and in Siberia, give no warrant whatever for the dismal tales which have been sedulously propagated lately. He says very properly that when measured by such standards as Newgate or some of the German prisons the condition of those of Russia is not everything that can be desired. But prisons in which political prisoners are allowed to read virtually what they please, and to write novels, in which the cells used for separate confinement are eighteen feet by sixteen feet in size, are annually whitewashed and painted, and daily cleaned out by soldiers, in which tea, sugar and white bread are supplied for breakfast and tea, with three dishes for dinner and a glass of spirits, with tobacco to smoke and Gibbon's *Decline and Fall* to read, and in which a prisoner gains thirty pounds in weight in three years, would tempt even an English barrister out at elbows, and despairing of briefs, to try his hand at revolution. Dr. Lansdell denies the alleged use of torture and the alleged damp and foul condition of cells, &c., upon which so much rhetoric has been used; and it will require a very considerable amount of evidence on the other side to undo the impression which his report will create, that political prisoners, at all events, are not treated with inhumanity in Russia.

Dr. Lansdell's route was an interesting one, and parts of it he was the first Englishman to traverse. He went by way of Moscow and Perm to Ekaterinburg, in the Urals, where the railway ends, taking with him 3,000 Scriptures and 10,000 tracts printed in Russian,

Old Slavonic, Hebrew, Chinese, Mongolian, Persian, Arabic, Turkish, Polish, German, and French. He then proceeded by the well-known route through Tiumen and Tobolsk. Thence up the Irtysh to Omsk. From this point the journal of his travels is given in detail, with a marvellous apparatus of statistical and other information collected from official and other trustworthy sources, and of very great value. Intercalated are chapters giving a *résumé* of the history of each district, and of the gradual progress of Russian advance. When we contrast the picture he gives of the flourishing settlements of Cossacks on the river banks and along the main post roads, with their wealth of agricultural produce and idyllic surroundings, with what the Russians displaced when they put down the robber and predatory Kazaks and Kalmuks, and tempted them to more settled ways, we cannot but feel what a real gain to civilisation the White Tzar's domination has been in these latitudes, however faulty elsewhere.

The earlier remains found in this district, where so many unrecorded revolutions have taken place, are not forgotten. Dr. Lansdell describes how between Sergiupol and Kopal he met with similar figures to those which sentinel the steppes of southern Russia, and which are still an enigma. The figures represent men with thick moustachios, but without beards, holding in the right hand a cup, and grasping with their left a double-handed sword stuck into the belt, while at the back of the head are a number of small plaits of hair, quite unlike the long tresses worn by the Mongols of the present day. One feels disposed to connect these remains with the curious skulls found by M. Ujfalvy in this district, marked by great bosses over the eyes, by a close proximity of the eye pits, and a deep recess above the nose.

The following sentence is a fair sample of Dr. Lansdell's descriptive powers. It refers to that most interesting of Asiatic lakes, the probable original home of the Turkish race, Lake Issikul:

"The northern shore is known as Kungei, that is, 'the side turned to the sun,' and the southern shore as Terskei, 'the side turned to the shade.' The shores of the lake are desolate and barren. Its pellucid waters, blue on the shore, and of a deeper shade further out, extend beyond the circle of the horizon. The distant shore is hidden by the curvature of the surface; but the mountains rise above, their bases half hidden by vapours reddened in the sunlight, and lifting snowy peaks into what is usually a cloudless sky. An eternal silence reigns supreme; while on the reddish strand there is scarcely a hut, or on the waters a skiff, to indicate the existence of man."

Dr. Landell's report of the respective merits of Russian and Chinese domination in Central Asia is no doubt a just one. Rough handed as Russian officials sometimes are, there are no more cruel and supercilious masters in the world than the Chinese when dominating another race.

"At Kuldja, if any article pleased a Chinese official, he would take it without parley, and it was the same thing if the wife or daughter of a Dangan or Taranchi pleased him. In addition to this, the people were subjected to many galling humiliations. On meeting a Chinese, a native of the country was obliged to rise, if sitting, or to dismount, if riding," &c., &c.

It is not strange, therefore, that we should read how

"when the Russians determined to withdraw, numbers of the inhabitants prepared to follow them, and, after taking everything of value from their houses, set fire to the remainder, so that their former masters on taking possession should find as little as possible to appropriate."

Vierny is one of the most cosmopolitan of places. "Russian women," we are told,

"may be seen driving in carts full of melons, side by side with Kalmuks riding on bullocks or Kirghese on camels. Here may be seen Cossacks, Chuvashi Mordvins, and Cheremisses from the Volga, Tartars from Siberia, Sarts from Turkestan and Kashgaria, Kazaks who have become half settled, Kalmuks, Dangans, and Taranchis who came from Kuldja after the Chinese devastation of 1864, Jews and Chinese."

To show how fast the amenities of Western culture are invading the far East, we may refer to the house of Alexander, Archbishop of Turkestan and Tashkend, who lives at Vierny.

"On its walls are Italian paintings, on the tables photographic albums of Rome and curios from the catacombs and Prague, from China and Japan coins and talismans, as well as antiquities from Lake Issikul; but, what was most remarkable for a Russian ecclesiastic, there was a good library, and in it Bibles in Hebrew, Greek, and Latin."

We would gladly, if space allowed, have accompanied Dr. Lansdell in his journey over more beaten ground, and extracted some of his graphic pages dealing with the great Khanates of Bukhara and Khiva. His narrative nowhere flags. We are treated to a succession of graphic details, and to much wise moderating good sense on questions in which political fanaticism has too often the field to itself. It is not to be supposed that in so many hundreds of closely packed pages there is not matter for criticism, and that mistakes do not occur sometimes; but it is not the duty of a critic in the presence of an honest book filled to overflowing with welcome facts to act the part of a literary chiffonier. We would limit ourselves to one cause of complaint only—namely, the habitual application of the term Kirghese or Kirghiz to the Kazaks of the Three Hordes. The true Kirghiz, to whom the name should alone be applied, were long ago discriminated from the Kazaks, called Kirghiz by mistake by the Russians; and their history has been entirely different for at least five centuries. It would have been better to have followed such authorities as Levehine in giving the so-called Kirghiz Kazaks the name of Kazak. But this, like other criticism of the same kind, which merely shows that the critic has some familiarity with his subject, is very misleading if it draws the attention of the reader away from the great mass of valuable work contained in such a book as the present to petty polemical details. The book is an excellent one. It ought to be in the library of everyone who cares to study the present and past condition of the Asiatic dominions of Russia; and it is a first-rate model to those who wish to know how a book of travel should be written. Lastly, two facts strike one in the narrative: the first is the habitual good humour of our traveller, which not merely smoothed his own path, but must smooth the path of those who

follow him on the same track; the second is the way in which, under great difficulties, he collected wherever he could antiquities and ethnographic objects to enrich the national collection and to make it possible for students troubled with the "res angusta domi" to see for themselves, without going to Turkestan, what manner of folk they are who live there. It is a great pity so few English travellers show either the same zeal or the same knowledge in this respect.

HENRY H. HOWORTH.

Kalilah and Dimnah; or the Fables of Bidpai.

Being an account of their Literary History, with an English Translation of the Later Syriac Version of the same, and Notes (pp. lxxxvi. 320). By I. G. N. Keith-Falconer. (Cambridge: University Press.)

THE book, "which has probably had more readers than any other except the Bible" (and a third about to appear in London, but not to be specified here), is always pleasant reading to an old Anglo-Indian who began his studies of Eastern *belles-lettres* with the Akhlāk-i-Hindi, one of the multitudinous family. And this volume has to me another charm of association. When serving at Damascus I there met Prof. Socin, now married and family'd, and officially settled at Tübingen, who was studying the Syriac still spoken in a few outlying villages, and preparing for his overland march to Baghdad which discovered "Kalilah," as told in p. xlv. And here we remark the first discordant note in the volume: "The circumstances of the discovery of this precious document are narrated at length in Benfey's introduction." Why refer the reader to Benfey, who may be a thousand miles away, and why not repeat the interesting tale where it is so much required? Prof. Socin, I may here observe, has been now engaged for three years in preparing his Kurdish songs of epic cast—a task of no small difficulty.

The Fables have their own especial beauty—the charm of well-preserved and venerable old age. There is in their wisdom an old-fashioned perfume, like a whiff of *pot-pourri*, most soothing to nerves agitated by the patchouli and jockey clubs of modern pretenders and *petits-maitres*, with their grey young heads and pert experience, the motto of whose ignorance is "connu!" Were a dose of its homely, time-honoured wisdom adhibited to the Western before he visits the East, those few who would act upon it might escape being twisted round the fingers of every knave they meet, from Dragoman to Rajah. The difference between soul-friendship and hand-friendship (p. 114) and that between violent measures (the fire which burns only the trunks and boughs) and the *suaviter in modo* (water, which in despite of its gentleness, tears them out by the roots, p. 154); the caution, "Woe to the oppressed from the oppressor, but woe to the oppressor from God"; and the advice to beware of the dignities, "And he spoke the truth who said that a prince, in his lack of good faith and his false affection towards those who are attached to him, is like a harlot, for one goes and another comes" (p. 38), contrast well with a *naïve* doctrine, "Drunkenness by wine and field-sports spring from having nothing

to do" (p. 22), and with the sage theory concerning various beliefs:

"Looking at the religion of men, I saw that some of them had embraced religion by compulsion, that some merely walked in their parents' footsteps, and that some of them wished for the rewards and possessions given by kings [our *parti prêtre*], and so walked according to their religions; and everyone of them said, 'I hold the truth'" (p. 253).

A neat bit of Lavater is found in p. 95; and the story of the Wise Bilār (pp. 219-47) shows not a little skill in literary composition. And there is quaint novelty in the Christian garb suddenly thrown upon the pagan shoulders of ancient Bidpai (= "Bidysapati," or lore-lord, as the word would be pronounced in Prakrit) and of Vishnu Sārman offering his Hitopadesa or "Friendship-boon." As in the *Gesta Romanorum*, the ecclesiastic touches concerning Satan, the exalting of the horn, the good things of Jerusalem, and so forth, are at times perfectly discordant, instead of being an improvement upon the ancient heathenism; but here and there we find a wholesome revolt from the preaching (not the practise) of the Church, such as in p. 120: "Poverty is the chief of all evils, and destroys, too, a man's good character, and takes away modesty from him . . . and makes him a cheat and a liar," &c.

As to the source of these tales, Mr. Keith-Falconer and I must agree to differ *toto coelo*. He belongs to that "Indo-Germanic" school which goes to India for its origins, whereas Pythagoras and Plato, Herodotus and (possibly) Homer went to the scribes of Egyptian Hir-Seshta. We know that the apologue, the beast-fable proper, is neither Indian nor Aesopic; to mention no others, "The Lion and the Mouse" is told in a Leyden papyrus; and all who read have read the *fabliau* of Anup's wife, the origin of Yūsuf (the Koranic Joseph) and Zulaykhā. From the Nile banks it was but a step to Phoenicia and Asia Minor, and thence, with the alphabet, the fable went to Greece; while, eastward, it found a new centre of civilisation in Babylonia and Assyria, lacking, however, the alphabet. When the two great sources were connected by Alexander of Macedon, who completed what Sesostris and Semiramis had begun; when the Medo-Bactrian kingdom was founded, and when the Greeks took moral possession of Persia under the Seleucides, then the fable would find its way to India, doubtless meeting there some rude and fantastic kinsman of Buddhistic "persuasion." The mingling of blood would produce a fine robust race, and, after the second century (A.D.), Indian stories spread over the civilised world between Rome and China.

Nor can I accept the refinement of difference (p. xiii.) between Indian and Aesopic fable which Benfey, followed by Mr. Keith-Falconer, thus defines: "In the latter, animals are allowed to act as animals; the former makes them act as men in the form of animals." The essence of the apologue is a return to *homo primigenius*, with erected ears and hairy hide, and to make beasts converse and behave like him, with the superadded education of ages. The object is obvious. I can insinuate a lesson and address friend or foe as Isengrim the wolf or Belins the sheep, while debarred the higher enjoyment of

showing him up as a man. Metempsychosis is an afterthought; it explains much in Hindu literature, but it was not wanted in the beginning.

Mr. Keith-Falconer has produced a scholarly volume, whose sole fault is being too scholar-like. He is over-dutiful to his Guru. We are referred to "Professor Wright's Preface to the Syriac text" for proper names and a host of interesting details which the book sadly wants. Like Mr. Clouston's *Sindibād*, the text is uncomfortably gappy; and, as one clause is inserted in p. 241, the holes could easily have been filled up by printing in italics extracts from other versions. Others are *verecundiae causa*, and they spoil the sense, e.g., the eighteen lines omitted in p. 19 and others in pp. 82, 148, and 209; while the physiological details in p. 262 stultify the omission in p. 261. The book is not *virginibus puerisque*; and surely a *modus* is to be discovered. They say that dog-Latin and cat-Greek are no longer mysteries to the omnivorous feminine reader; I have only to reply that if she has learnt what Virgil and Horace teach, she has seen much worse things than *Katilah* and *Dimnah* can show her. Such mutilations in a day so immodestly modest as ours have ruined many books. See how the council of the Hakluyt Society unsexed Markham's fine translation of Cieza de Leon.

There is much to say, and little space for saying, about minor details. Kohl (p. 2) should not be translated, after Jezebelian fashion, "eye-paint," but "eye-powder." Mathwa (*ibid*) is, I suppose, a Syriac mistake for idyllic Matharā. "My reins tremble for fear" (p. 89) in Arabic is "my side-muscles quiver," which is probably here meant. Rozbih = Persian "good day" (p. 98), and Zirak = the "little low one" (p. 110). The reader should have the benefit of a note on herb basil (p. 114); on Peridun (p. 172), the modern Furaydun, conqueror of Zohak; on the "horse-called Gōd" (p. 221), which is the Arab Jūd or blue equine blood; and for "Shulam, Shulam" (p. 255) we should not be referred to distant Guidi. It may appear hypercritical, but one shivers at two "embracing one another" (p. 175), thus ignoring the world of difference between "Love one another" and "Love each other." One is unpleasantly affected by reading "wine—when once it is partaken of" (p. 181); and we hate the misplacing of the adverb in "Fear of God can *only* be guarded [guarded only] by continual meditation" (p. 219).

To conclude, I thank Mr. Keith-Falconer for his useful and scholarlike volume, and only hope when meeting him again to find him a trifle less severely erudite, and more condescending to the weakness for amusement which characterises our fallen human nature.

RICHARD F. BURTON.

Outlines of the World's History, Ancient, Mediaeval, and Modern. With Special Relation to the History of Civilisation and the Progress of Mankind. By Edgar Sanderson. (Blackie.)

MR. SANDERSON'S book is a strange mixture of things useful and things ornamental, of solid instructive reading, and of matter quite out of place. Whether the volume be in-

tended as a school-book, as a manual for "self-help," or as merely a book to be referred to for facts and dates, we cannot tell. It is not well suited to perform anyone of these functions, and yet will be of some use for all. To discharge efficiently any useful office a book should be a coherent whole; the various substances of which it is composed should have been fused in the mind of the author, not have remained in the half-melted state which indicates as surely as if he had told us so, that he has not been able to harmonise the various authorities which he has used.

The following not very intelligible sentence indicates the writer's standpoint: "According to the view of the wisest and best of men, God governs the world, and on this view the history of the world is the carrying out of his plan." History, we would remind Mr. Sanderson, is a word having a clearly defined meaning, and it does not signify the same thing as growth or evolution. We are in full accord with "the wisest and best of men" when they affirm that "God governs the world"; but we do not think that they need have been put into the witness box to testify to something which those who accept it receive as a part of their religion, and by no means as a fact capable of the sort of demonstration which the historian calls for. We demur, however, in any case to "history" being called the carrying out of the divine or any other plan. History is a record of events; when it ceases to be that, and that only, it is no longer history, but something else, higher or lower as you will. Theology, poetry, romance, or philosophy, it may be; but a book has no claim to be called a history which is founded on the mere assumptions of either the wisest or the most foolish of mankind. And it is a misuse of words, from which anyone who tries to instruct others should have kept himself free—the confusion of what the unnamed wise and good men have considered a divine plan with the plan itself.

The same sort of confusion runs through the whole book. Sometimes it is only indicated by an erring word or an inept phrase, at others it is very glaring. What, for example, can be more misleading than the following? The author is speaking of the spread of Christianity, and he tells us that "the age was in search of a religion, because it was an age of servitude, and, therefore, of human weakness, which caused men to look round the universe for a helper and a friend." If Mr. Sanderson had been one of those who attack Christianity, we should have comprehended his point of view, though it would have seemed to us unaccountably silly. But for one who is so thoroughly orthodox as to hold that the early Jewish polity was a "theocracy or government by God in revelations of His will to the people, through laws directly given from Sinai, and communications made to the high-priest" (p. 55), to have persuaded himself that servitude and weakness are the means by which men or nations have ever risen from a lower state to a higher seems to us one of the most unaccountable misrepresentations ever made by anyone who has given himself over to speculating on historical problems. That servitude and weakness should not have produced the effect that intellectual and moral degradation have been observed to

produce in other times and countries does not strike Mr. Sanderson as amazing; on the contrary, he holds that it did not cause intellectual torpor and lazy superstition, but prompted men to one of the greatest intellectual efforts of which human nature is capable—"to look round the universe for a helper and a friend." What kind of an undertaking it may be to look round the universe we do not know. The author means, we imagine, something of this kind. That when Christianity began to spread among the people, the old religions to which the minds of men had clung so long, if not in fervent hope, at least without conscious despair, were at length religions no longer; their binding power over the human heart had passed away, and as a consequence the newer and higher faith which had arisen among the Hebrews—a faith which taught justice, immortality, and, above all this, pure, human love—gradually brought within its fold most of those who were not either stupid or sensual. If our elucidation of Mr. Sanderson's meaning be the true one, it is to be regretted that he has not stated it in plain language; if, on the contrary, he would have us understand that "the age" or "men," by which vague terms he means very considerable numbers of persons in the various parts of the far-spreading Roman empire, were anxiously on the outlook for a new faith, and, notwithstanding "servitude" and "weakness," were impelled in the direction of world-wide discoveries in morals and theology, much in the manner that Columbus was bent on reaching land by way of the Atlantic, we think he has made a cardinal error relative to one of the chief turning-points in the history of the world.

This is but a single instance of many we have marked of that perilous rashness which characterises these *Outlines*. We will direct attention to but one other. Mr. Sanderson is instructing us as to the Catholic reaction which followed the reforming zeal of the great revolt from the Roman obedience. He informs us that in "England and Scotland men were wasting, in hot disputes on points of discipline and doctrine, the powers and time which might have brought over Ireland from the old faith to the new." We do not call in question the disputes and the many sad evils they have entailed—sorrows which burden many a household at the present day; but we are not aware that there is a scrap of evidence which goes to prove that the Irish people would have embraced Protestantism if the whole of the English and Scotch had been of one heart and of one mind on such matters as grace, free-will, and the divine right of episcopacy. It seems to us, on the contrary, that these very disputes tended to inflame still more the zeal of those whose unhappy mission it was to endeavour to shake the child-like trust of the Irish Celt in his national faith. Why Ireland remained Catholic while Wales and Scotland accepted the change we do not know, and, in the present state of historical knowledge, we do not believe that anyone can tell us. Guessing about the facts of history is quite as futile a waste of time as guessing in chemistry or metallurgy would be.

Mr. Sanderson is well furnished with facts, and, as far as we have observed, his dates are all right. He might do good work in

history, where so very much remains to be done, if he would remember that the same strict accuracy and the same patient observation are demanded when treating of the development of races and states as is called for in any other department of natural science, and that unprovable surmises are as much out of place when dealing with the rise and fall of religions as they are admitted to be in relation to the granular structure of the oolite or the coloration of a butterfly's wings.

EDWARD PEACOCK.

NEW NOVELS.

Colonel Enderby's Wife. By Lucas Malet. In 3 vols. (Kegan Paul, Trench & Co.)

Stories Revived. By Henry James. In 3 vols. (Macmillan.)

Under the Lash. By Mrs. Houstoun. In 2 vols. (White.)

The Tinted Venus. By F. Anstey. (Bristol: Arrowsmith.)

A Regular Pickle. By H. W. Nesfield. (Redway.)

Boodle's Baby. By T. S. Winter. (Warne.)

THOSE readers who remember *Mrs. Lorimer*: a Sketch in Black and White, will naturally be interested in a second novel from the pen of the writer who prefers to conceal her identity behind the name of Lucas Malet. Nor will they be disappointed. *Colonel Enderby's Wife* conclusively proves that Lucas Malet did not exhaust her store of impressions in a first effort, and that she possesses a true faculty for drawing character and constructing a plot. This second venture marks a distinct improvement upon the first; the portraiture is more firm and vigorous, the style is easier, and the climax of the story is worked up more powerfully. Altogether, *Colonel Enderby's Wife* is a very remarkable and original novel. The semi-scientific conception of the heroine, if we must call her so—a reversion to a forgotten type—is decidedly ambitious. She is a kind of fatal half-sister to Hawthorne's Donatello. On the whole, we think Lucas Malet achieves a large measure of success with her. The scene in which a second nature momentarily discloses itself in Jessie during her ramble with the Colonel is a masterpiece. It throws her real character into strong relief, and brings out the complete irony of the relation between the two. But with the subsidiary characters there is no room left to doubt of Lucas Malet's success. Cecilia Farrell, her mother, and Mrs. Pierce Dawnay are not pleasant studies. They convey to us, however, the impression of absolute fidelity to life. Yet we cannot help demurring to the measure that is meted out to Cecilia Farrell. The author is so absorbed in her task of wielding the moral scalpel that she devotes her attention too much to laying bare the weak and ugly places of her life. But this treatment of Cecilia Farrell is only part of the cynical view taken of women throughout the book, which is perhaps too sustained and prominent for artistic effect. The same fault may be found with the wit and sarcasm which for pages tips nearly every sentence. Brilliant and shrewd as many of Lucas Malet's reflections and epigrams are, the corrosion is too perpetual. The reader

is almost bewildered into weariness. Yet we can turn to many of them more than once with satisfaction. We might instance in particular the disquisitions on marriage, duty, and the moral aspects of Darwinism. Another marked characteristic of *Colonel Enderby's Wife*, one that is not indeed new to modern English fiction, but has seldom been so persistently accentuated, is the total absence of anything like an indication of poetic justice. Lucas Malet has evidently set her face firmly against this. We close the book grimly assured of Mrs. Enderby's easy success in her second life, and of Mr. Bertie Ames's comfortable complacency. The only character throughout which commands our admiration and sympathy, and even commanded more than Mrs. Pierce Dawnay's respect, is Colonel Enderby himself. It is not too much to say that Colonel Enderby's last finding of his way to the old home reminds us of that other colonel whose final word was "adsum." Colonel Newcome possesses an earlier hold on our affections from which nothing could remove him; but there will also be a place for Colonel Enderby. The scenes in the beginning and close of the book are laid in those Midland counties which Lucas Malet knows and renders so well. The sketches of county society are very sharply and clearly hit off; but the Italian impressions are also unusually good, and, above all, first-hand. There is a fine piece of imaginative writing about the romance of Italian history in vol. i., where Colonel Enderby broods in his hotel.

Mr. Henry James has brought together in these volumes a number of pieces ranging over something like twenty years, many of which have never been published in England before. It might be possible to pick a quarrel with his title at the outset. What Mr. Henry James puts before the public is a number of inconclusive studies and sketches; very few of them can be called stories in the true sense of the word. But to let that pass, this collection is certainly a worthy example of Mr. Henry James's peculiar art, and will help to confirm, if it cannot advance, his reputation. The Preface warns us that most of the stories have been retouched, and some largely rewritten. So far their value as indicating the development of the author's powers is rather impaired. But we wish the process of revision had been a little more severe here and there. Mr. Henry James might well have purged several passages which, to borrow an expression from another language, are disfigured by "pretiosity." What, for instance, are we to understand that an imagination does when it begins to "crepitate"? Again, we could have spared more than one supersubtle disquisition where the analysis comes disagreeably near to being mere "finicking," and nothing more. Of all the pieces, and they vary very much in merit, "The Path of Duty" strikes us as being the most notable. As it was only published last Christmas in the *English Illustrated Magazine* it is a welcome proof that Mr. Henry James's powers have still to reach their high-water mark. It is perhaps the most clever and concentrated study Mr. Henry James has yet achieved. He preserves throughout the attitude of dispassionate impartiality with great success.

The question between the three characters is simply stated as a scientific problem; the reader's sympathies are in no ways influenced, and he is left to solve it for himself as he likes. "The Author of 'Beltraffio'" again is a remarkable story, and strikes a tragic note unusual with the author. The conflict in the mother's mind is cunningly suggested. To glance at the slighter work, "A Day of Days" is one of those incomplete little episodes full of the "might have been" over which Mr. Henry James delights to linger. In "Rose Agathe" the surprise is cunningly contrived; and of course there is one story devoted to an explanation of the American girl, that new type which possesses such inexhaustible fascination for Mr. Henry James.

Mrs. Houstoun's novel is a singular mixture of good and bad. The characters of the Irish girls, and their father, with the whole of their curious *ménage* are pleasantly and sympathetically described. But the heroine bears too striking a resemblance to many others of her class who exist in novels. Nor is the hero a very satisfactory creation. He, too, seems drawn rather from fiction than from life. Hervey Latour is entangled into a foolish marriage by the beauty of the "unprincipled Anglo-Greek," as Mrs. Houstoun delights to call her. But though she soon affords him an inkling of her real character, he bears her off to the solitary west of Ireland, where he gratuitously takes up the post of Resident Magistrate. Ennui and monotony speedily develop the worst qualities of the Anglo-Greek. She tries a desperate flirtation with the only object of her wiles within reach—a young man reading for Sandhurst. Captain Latour is rash enough to take her back after she deserts him. But the inevitable and unedifying end is only delayed. More fortunate than he deserves, the hero gets free ultimately, and finds consolation in a young lady after the type of Moore's Norah Creina. Mrs. Houstoun has an eye for Irish scenery. She describes the desolate coast and the sodden hills effectively. But the accident in Rotten Row is not well managed. And Mrs. Houstoun's conspicuous fondness for French should not betray her into talking of a *partie quarrée*.

Mr. F. Anstey is in his best vein in his new farcical romance, *The Tinted Venus*. He has hit upon a singularly happy idea, and worked it out with ingenuity. The conversations are excellent, especially those of the embarrassed hairdresser with the goddess; and Mr. F. Anstey has excelled himself in his peculiar department—the humorous description of vulgar people. His story is a variation upon that old theme which supplied many a romance before Prosper Mérimée's *Venus d'Ille*. The Cyprian goddess is resuscitated—this time by a luckless hairdresser. Her experiences in the land of Philistia, and her verdict upon that dull and irresponsible country, are what might have been expected. If any fault is to be found with the story it is, perhaps, that the closing scenes are too protracted, and have not enough movement. The *dénouement* also, an exceedingly difficult one to contrive, has elements of weakness. But they are amply redeemed by Tillie's sudden access of womanly pity for the frustrated hopes and arrested powers of her for-

midable rival. It would be interfering with the reader's pleasure to give any sketch of the narrative from the party in Rosherwich to Mr. Tweddle's final glorification, and the assumption of that title which Mr. Matthew Arnold repudiated. The best thing in the whole volume, to our mind, is Tweddle's confused letter to Tillie, explaining that "never did he swerve not what could be termed a swerve for an instant." It is a model of the epistolary art, and does away with a reproach against our hurried generation. Now we read it we wonder no one has ever anticipated Mr. Tweddle's figure before—"this dilemmer which is sounding its dread 'orns at my very door." The female characters are very good. It is impossible not to have a fondness for Tillie, and we feel quite sure of Bella's spitefulness. *The Tinted Venus* forms one volume of Mr. Arrowsmith's handy "Bristol Library," which was established by Hugh Conway's success, and seems destined to displace the old three-volume novel to a great extent.

The familiar and much misunderstood saying about wild oats has had much to answer for already, and will probably continue to do so "until the tired sun drops from the signs." But not the least of its responsibilities has been incurred in connexion with Mr. Nesfield's story. *A Regular Pickle* is a term which stands in need of exact definition just as its synonym among nurses—a limb—probably does. But few people except Mr. Nesfield would include in the authorised pranks of *A Regular Pickle* such errors as lying, thieving, and forging. But in spite of this large interpretation Mr. Nesfield does not make his book amusing.

Bootie's Baby is written for the sake of the earlier scenes, which are amusing enough. The notion of transporting a child into the regiment is not altogether new, but it is still full of opportunity. But the story is too slight, and too obviously a peg for Miss Mignon's early adventures. The author's difficulty in rescuing himself from an awkward position is apparent enough, but the part played by Miss Mignon's mother is neither probable nor satisfactory.

C. E. DAWKINS.

THREE VOLUMES OF VERSE.

A Child's Garden of Verses. By R. L. Stevenson. (Longmans.) Mr. Stevenson is one of the very few writers just now whose books we await with eagerness, because he is one of the very few who, in a cultivated age, retain any vestige of the barbarous faculty of imagination. In the little volume before us he becomes a child again, and sings the joys and sorrows of childhood, and the glories of a child's world, with a fortunate oblivion of most things he has come to know in later years. The first poem in the book seems to us the best. It is called "Bed in Summer."

"In winter, I get up by night,
And dress by yellow candle-light,
In summer, quite the other way,
I have to go to bed by day.

"I have to go to bed and see
The birds still hopping on the tree,
Or hear the grown-up people's feet
Still going past me in the street.

"And does it not seem hard to you,
When all the sky is clear and blue,
And I should like so much to play,
To have to go to bed by day?"

Nothing could be more completely successful as the expression of a child's feeling. This, too, is not far from the fact:

"When I am grown to man's estate,
I shall be very proud and great,
And tell the other girls and boys
Not to meddle with my toys."

Others which seem to us very happy are "Keep-sake Mill," "From a Railway Carriage," "The Lamplighter," and "The Gardener." Nor is Fairy Land forgotten. It would not be true to say that Mr. Stevenson altogether escapes the obvious dangers of this sort of writing. His child protests a little too much about his littleness, and makes observations now and then beneath the dignity of song, and others far beyond his years; but for all that he is a most engaging child.

Poems of a Life. By Lord Sherbrooke. (Kegan Paul, Trench & Co.) Lord Sherbrooke's *Poems of a Life* are very disappointing, and every time one takes up the slender little volume, refusing to believe that it can possibly contain so little, the disappointment deepens. We hesitated to record our first impression, and we have tried it in all moods, with the hope that, after all, our first impression might have been wrong. It would have been so pleasant a surprise to find that the veteran statesman had hitherto carefully concealed one half of his nature from the world, and that brilliant and ready wit, sharp satire, keen logical faculty, strong common sense, were not incompatible with the softness and sentiment and fine frenzy of the poet. But there is no such revelation here. Believers in the inevitable limitation of human faculties will be confirmed, and not staggered, in their belief by what Lord Sherbrooke presents as the poetic fruits of his life. They serve only to remind us that before Lord Sherbrooke engaged in the rough and tumble of colonial politics he was an Oxford "coach" of high celebrity, and that the composition of verses in the classical tongues was for some years a part of his business. The verses in this volume have no more title to be called "poems" than such scholastic exercises, and throw equally little light upon the character of the author. That he should have thought them worth printing is, perhaps, the most interesting and instructive incident in the publication. Of course there are good lines here and there. This could not be otherwise in the metrical exercises of a man with his lordship's literary faculty. But there is no single poem likely to obtain a place in any future Golden Treasury. Lord Bacon had probably less poetic sentiment in his nature than Lord Sherbrooke; but he lived in a less prosaic age, or was happier in his choice of a subject. If the poems had been dated, it would have been easier to bring them into relation with known facts in the career of the noble author. But this convenience is vouchsafed only in the case of two stanzas translated from Schiller; and to any reader who reflects on the reason for dating these lines, the fact will touch a deeper chord of feeling than Lord Sherbrooke reaches in any of his verses. Feeling, indeed, as might be expected, is not so much a characteristic of his poems as satiric force. The satiric verses are the best in the volume. Everybody knows that Lord Sherbrooke can hit hard and touch to the quick in prose, and we imagine there are some shrewd thrusts in his verses; but, unfortunately, they are directed against his political opponents in New South Wales some forty years ago. To enter fully into the force of the satire would require almost as much study as is necessary for the enjoyment of Pope's Epistles. Why are they not annotated? There may be reasons for this reserve, and there may be reasons also why Lord Sherbrooke has published none of the effusions of his satiric muse occasioned by

later incidents in his life. If Lord Sherbrooke had not stopped short with his metrical relics of colonial politics, the volume might possibly have been thicker, and would certainly have been much more interesting.

Tuberose and Meadowsweet. By Mark André Raffalovich. (David Bogue.) The range of poetic feeling within which these poems live is certainly a narrow one. It is bounded on all sides by Rossetti's sonnet sequence "The House of Life." Within that limit the poetry is often true, subtle and strenuous. It would be easy to find small faults in the diction, and large faults in the passion of these poems. The one is often obscure and the other is not rarely sensual. The obscurity arises mainly, we think, from the numerous foreign idioms employed. The excess of sensual ardour is a result of temperament. We understand that Mr. Raffalovich is a young Russian whose love of English poetry has led him to seek nationalisation in this country. He shows an extraordinary command of our language so far at least as concerns the extent of his vocabulary, and his misuse of English words is rare. The defects in point of idiom ought soon to remedy themselves. Mr. Raffalovich will then be an English poet of distinction, though not by any means of high claims. He has imagination of the secondary order, and it loves to dwell chiefly on the shadowy side of nature. The deep tarn, the purple lake, the silent pool, and the mystic grove, have just that appeal for him which they had for his English master. To say that the dreamy aspects of the world outside humanity partake for him of the emotions of men and women, and are to be interpreted only by that intercommunion of passion, is to say enough to indicate the kind of sentiment which pervades his book. Beauty is worshipped with sensual ardour. Of the pellucid fancy which finds in the wind on the mountains nothing that is foreign to the wind, in the water of the tarn nothing that has reference to the wan reflection of a human face, in the rolling waves of the sea nothing that tells of a woman's heaving breasts—of the strong and healthy, the emancipated and bird-like fancy which sees nature for what it is, Mr. Raffalovich has little or none. Everything as he sees it has reference to humanity on one of its many sides—the side of passion. We are not to be understood as depreciating this type of poetic temperament. If Shelley's charm in "The Skylark" lies mainly in that freedom from the trammels of human sentiment which seems to let the spirit of the poet who lies on the grass soar with the wings and the soul of the bird in the sky, the fascination of Keats in "The Nightingale" is that he is a living man among living men, who toil and moil and grow spectre-thin and sad, interpreting by the song of the night-bird the indissoluble kinship in sorrow of all living things. Then Shakspeare has much of this poetic temper: instance the familiar description of the moonlight sleeping on the bank. It is almost the only kind of poetic feeling to be found in Rossetti, and it reveals itself even in such a display of rugged power as "The King's Tragedy," as the sublimest passage in that ballad—the weird woman's vision of the gourd—will show. Mr. Raffalovich is, as we say, a young man, and he may easily make deeper and broader his imagination, as Rossetti himself deepened and broadened the imagination which began with the exquisite but circumscribed vision of "The Blessed Damozel," and the "Bride's Prelude," and ended with the robust, vehement, and sweeping power of "The King's Tragedy" and "The White Ship." But Mr. Raffalovich is as little likely as his master was to alter his way of looking at nature; and hence, however vigorous and passionate, however picturesque and subtle, his future work

may be, it will always, we should say, appeal only to the idiosyncrasy of the few who see human love in everything. We have referred to Rossetti in this mention of Mr. Raffalovich, but would not be understood to institute a comparison, however remote, between the great poet and his youthful disciple from a foreign land. Notwithstanding a few extraordinary, perplexing, and even amusing misapplications of words, and some curious slips of rhythm, in this book, we will venture, however, to say that there is enough merit in Mr. Raffalovich's poems to give rise to hope for his future. No competent judge of poetry will question this judgment when he reads the following verses, remembering that they are written in a language foreign to the writer:

"THE SILENT POOL.

"No light, no air, no sound, no taste, no smell,
Here while we wait to us of life to tell,
No longer can I see where we did enter.
The noiseless water scarcely mirrors us,
The shallow pool that sloping to the centre
Even at the edge seems dull and dangerous.
Dark twisted branches where the leaves are
greenest,
A film against the sun, slim-hung above!
Warm hand in hand the while on me thou
leanest.
Strong tortured branches wasted as with love!
Shoulder to shoulder, I and thou, arms touching,
My fingers in thy fingers tenfold clutching.
A pale and captured sky that pines above
Dark twisted branches where the leaves are
greenest!
Here while we stand to us of life to tell,
No light, no air, no sound, no taste, no smell.
Curbing and ruling their submissive tangles
All things that grow here downward oddly
curve
Around the pool at unexpected angles,
As if to reach some goal from which they
swerve,
Straight trunks that not a storm would answer
stirring,
And crawling roots that turn which way pre-
ferring,
All maimed and cringing humbly creep and
curve
Around the pool at unexpected angles.
Shoulder to shoulder, I and thou, arms touching,
Here while we wait to us of life to tell,
No light, no air, no sound, no taste, no smell,
My fingers in thy fingers tenfold clutching!"

Mr. Raffalovich must not be surprised to find that writing like this—full of foreign idiom, disconnected, wanting in simplicity and smoothness, yet subtle and keenly felt—is precisely the easiest to ridicule and the hardest to appreciate at its true worth.

NOTES AND NEWS.

WE hear that Gen. Gordon's journals at Khartum, which will be published on Thursday next, June 25, contain, in addition to the journals themselves, appendices of the greatest interest and importance, translated from the Arabic expressly for this volume, and hitherto wholly unknown even to the Government. Among them is a letter from the Mahdi to Gen. Gordon, telling him of the destruction of the steamer *Abbas*, and the deaths of Col. Stewart and the Consuls, and giving a *précis* of the documents taken with them. This *précis* constitutes the only record of these documents, as well as of the stores in Khartum at that time.

AT the last meeting of the Académie des Inscriptions, it was announced that the Abbé Batiffol, who is travelling in Eastern Europe under a commission from the French Government, has discovered in the treasury of the church at Berat, in Albania, a MS. containing the gospels of Matthew and Mark. It is written in uncials of silver, upon purple vellum; in which respect, as well as in the character of its

readings, it resembles the Codex Rossanensis (2), which was itself discovered only a few years ago in Italy. The date is probably the sixth century.

AFTER an absence of about two years, Capt. R. F. Burton has come on a visit to England, partly with the object of making arrangements for the publication of his translation of *The Thousand Nights and One Night*.

TRINITY COLLEGE, Cambridge, is to have a memorial of the late H. A. J. Munro, in the form of a bust by Mr. Woolner, who, it will be remembered, is also the sculptor of the fine bust of Tennyson in the library of the same college.

It has been settled that the performances of "Eumenides" at Cambridge shall take place during the first week of December, and that there shall be six or seven of them altogether. Mr. Stanford has been busy selecting the chorus. The scenery is to be painted by Mr. John O'Connor.

THE first portion of the library of the late John Fuller Russell will be sold by Messrs. Sotheby, beginning on Friday, June 26, and continuing for five days in all. The collection is equally rich in MSS. and in printed books. Among the former are a missal according to the Use of Sarum, written for Bishop Osmund of Salisbury, who died in 1099; a Book of Hours, with full-page miniatures executed in England in the fifteenth century; the *Castle of Love*, by Bishop Grosteste of Lincoln; and an unpublished work by Archbishop Laud on Church Government, written for Prince Henry of Wales. Of the printed books we can only mention three Caxtons, no less than twenty-seven Wynkyn de Worde; the rare third folio of Shakespeare, with a few also of the quartos; and two of the rarest works of the press of Gutenberg—the *Speculum* of Hermannus de Salsia, which is believed to be unique; and the *Determinatio duarum Quaestionum* of Sifridus, of which the only other known copy is in the University library at Cambridge.

DR. FURNIVALL has sent to press for the Chaucer Society a copy of the fine Harleian MS., 7334 of the *Canterbury Tales*. He refrained from printing it at first in his "Six-Text" of the *Tales*, because Dr. Richard Morris and the late Thomas Wright, to say nothing of Mr. Jephson, had issued careful editions of it. But experience has shown that a print of the MS. as it stands is necessary for students, because the editors of it were obliged often to correct its mistakes, or substitute better readings for its worse ones; and as they were not allowed to give collations, the real readings of the MS. were not accessible in print. Hence the need of an accurate print of it, for collation with the Six-Text and other MSS. The print will be issued in one volume, demy-octavo, this year, and will correspond, page for page, with the Ellesmere and other separate issues of the Six-Text edition.

PROF. SKEAT has finished his noble edition of the three versions of *The Vision of William concerning Piers Plowman, who is Christ*; and it has been issued to the members of the Early English Text Society's Original Series for 1884, with Part I. of Prof. Zupitza's parallel-text edition of *Guy of Warwick* from the Auchinleck and Caius MSS. The issue of the Extra Series for 1884 will shortly be completed by Part I. of Miss Octavia Richardson's edition of Caxton's Englishing of *The Four Sons of Aymon*, with collations from its French original. Mr. Sidney L. Lee will complete this year his edition of Lord Berners's *Huon of Bordeaux* for the society.

MR. WILLIAM PATERSON, of Edinburgh, will have ready in a short time a book by the Rev.

W. Forbes Leith, S.J., being *Narratives and Letters of Scottish Catholics during the Reign of Mary Stuart and James VI.* These narratives, from hitherto unpublished MSS., throw much light on the condition of Scottish Catholics after the Reformation period, and are full of interesting details of personal adventure and suffering.

MR. PATERSON will also publish a new work, by the author of *Nether Lochaber*, entitled *Twist Ben Nevis and Glencoe*.

A NEW three-volume novel by Mr. B. L. Farjeon, entitled *The Sacred Nugget*, is in the press, and will be ready in July. We understand that *Great Porter Square* is already in a fifth edition.

Winged Words is the title of a new book by the Rev. H. R. Haweis, which Messrs. Isbister will publish immediately. It is divided into two parts: the first—"Amo"—deals with the home life and its duties; the second—"Credo"—with the inner life and its problems.

UNDER the title of *Urbana Scripta*, Mr. Arthur Galton is about to publish with Mr. Elliot Stock a volume of essays on five living poets, viz., Tennyson, Browning, Matthew Arnold, Swinburne, and William Morris.

THE Rev. Hilderic Friend will shortly publish, with Messrs. Swan Sonnenschein & Co., an illustrated book on *The Ministry of Flowers*.

WE hear that more than 100,000 copies of Ouida's novelette, *A Rainy June*, were subscribed for before its publication, and that the demand for it still continues.

MR. TINDALL WILDRIDGE of Hull, author of *The Misereres of Beverley Minster*, announces the publication of Vol. I. of *Northumbria*, a yearly volume devoted to the history and antiquities of the north of England, from the Humber to the Tweed, and from sea to sea. Among the contributors of papers to this volume will be the Rev. H. E. Maddock; the Rev. R. V. Taylor; the Rev. J. R. Boyle; Mr. W. E. Axon, of Manchester; Mr. Jesse Quail, of Stockton-on-Tees; Mr. C. Staniland Wake; Mr. W. Andrews of Hull; Mr. F. Ross. The work will be published in two editions, and is to be illustrated with copies of old engravings, drawings of quaint carvings, &c.

INTO the grim world of London by night Mr. Thomas Archer has recently made a fresh tour of discovery, and has recorded his impressions in an article which is to appear in *Cassell's Magazine* for July, with illustrations from a well-known pencil.

Philosophy in the Kitchen is the title of a cookery book, based on a new plan by "The Old Bohemian," which will be published early in July by Messrs. Ward & Downey.

MESSRS. MAXWELL'S forthcoming works include a "story of unromantic life," in one volume, entitled *The Cabman's Daughter*, by Holme Bird.

MESSRS. MOFFATT & PAIGE are about to publish *Brown Studies*, a series of sketches by Mr. Aaron Watson. The book will contain about one hundred and fifty illustrations, drawn chiefly by Alfred Bryan and John Shepherd.

MESSRS. SWAN SONNENSCHN & Co. will publish, very shortly, a new book by the Rev. F. A. Adams, entitled *My Man and I*; or, the Modern Nehemiah. The work deals with various Church topics, and contains notes on the subject of Reunion, the Book of Common Prayer, &c.

MR. JOHN A. C. VINCENT contributes to the July *Genealogist* a criticism of Prof. Freeman's *Cathedral Church of Wells* (1870). Among other contents of the number will be—"Notes

of the Life of Sir George Wheler, Knight," from a seventeenth century MS.; "John Harvard, the Founder of Harvard University, U.S."; "The Visitation of Dorsetshire by William Harvey, Clarencieux King of Arms, 1565"; "Mawson's Obits," from the College of Arms; and an instalment of the "History of the Family of Borlase," containing a remarkable elegy on Sir William Burlace, who "established" the school at Great Marlow which his father had endowed.

MR. T. FAIRMAN ORDISH will give, in the July number of the *Antiquary*, the first portion of a study he has prepared on "Early English Inventions," a subject that has been singularly neglected by writers on economical history, but is full of interest. Mr. Hazlitt contributes to the same journal some examples of peculiar tenures of land which he has collected since the publication of his edition of Blount. A paper will also appear on "Roumanian Antiquities of the Roman Period."

THE August number of the *Red Dragon*, the national magazine of Wales, will be permanently enlarged to 104 pages, and the price raised to a shilling. A change will also take place in the editorship, which will, in future, be entrusted to Mr. James Harris.

IN *Little Folks* for July particulars will be given of two competitions, in which a large number of prizes are offered for original stories and for answers to puzzles. These competitions are so arranged that children resident in every quarter of the globe can take part in them on the same terms as those living in Great Britain.

THE Rev. Joseph Maskell, of Emanuel Hospital, Westminster, will contribute to the July number of Mr. Walford's *Antiquarian Magazine* an article on "William Thynne, Chaucer's first Editor." The magazine will also contain the first portion of a paper of great interest to genealogists, entitled "Mr. Thomas Jenyn's Booke of Armes," translated from the Norman-French by Mr. James Greenstreet.

THE annual meeting of the Folklore Society will be held on Saturday next, June 27, in the rooms of the Royal Asiatic Society. Lord Beauchamp has resigned the office of president after serving for five years, and Lord Enfield has consented to be nominated in his place. The annual report suggests a confederation of all Folklorists in Europe and elsewhere.

THE first annual meeting of the Huguenot Society of London was held on Wednesday, June 10, Gen. Frederic P. Layard in the chair. Baron F. de Schickler, President of the French Protestant Historical Society, conveyed the congratulations of himself and his colleagues upon the progress made by the society during its short period of existence. The first part of the volume of the *Proceedings* will shortly be issued. A discussion followed on the proposed celebration of the approaching bi-centenary of the Revocation of the Edict of Nantes. It was announced that special services would be held on Sunday, October 18 (the date of the Act of Revocation), in many churches connected with the Huguenot refugees, and that the governor and directors of the French Protestant Hospital had invited the council of this society and all members able to contribute papers, &c., to join them in a celebration at the hospice in Victoria Park on October 22, the date when the Act was promulgated. Huguenot descendants, and others interested in the subject, are invited to communicate with A. Giraud Browning, Esq., 3, Victoria Street, Westminster Abbey.

AT the seventy-fifth annual meeting of the Swedenborg Society, held on June 16, it was announced that 2,132 volumes of the works of Swedenborg had been sold, and 2,844 volumes, presented during the year.

AMERICAN JOTTINGS.

IT is stated that M^{me}. Adelina Patti is writing a series of articles for *Harper's*, which will largely be of an autobiographical character.

MISS ROSE CLEVELAND, sister of the President, has written a book called *George Eliot, and other Studies*. This is said to be the first occasion that a "mistress of the White House" has come forward as an author.

MISS JEAN INGELOW's new volume is published in America under the title of *Poems of the Old Days and the New*, with a prefatory set of verses by Miss Woolsey (Susan Coolidge).

MESSRS. PUTNAM'S SONS, of New York, announce a book for which there ought to be some demand in England this autumn. It is *The American Caucus System; its Origin, Purpose, and Utility*, by Mr. G. W. Lawton. That the epithet "American" requires to be prefixed is noteworthy.

THE Century Club at New York is promoting a subscription for erecting a statue of William Cullen Bryant in Central Park, towards which 3,000 dollars (£600) has already been subscribed. Bryant was one of the founders of the Century, and was president of the club at the time of his death.

THE Boston *Literary World* has had the happy idea of collecting from various sources a "Gallery of Contemporary Portraits" by Carlyle.

THE New York *Literary News* has a competition for the most popular book published within the month. In its June number, Vernon Lee's *Miss Brown* heads the list, with 48 votes out of 204.

IN the *Nation* for June 4 W. J. S. thus begins his criticism of the Royal Academy:

"It is several years since I saw an exhibition of the Royal Academy, and I was ill prepared for the great deterioration in almost all the leading painters which I find to have obtained. With very few exceptions, the popular artists have grown more reckless and mannered in execution, and rapid in choice of subject. The dominant impression which my visit left was one of intellectual imbecility and technical decay. Huge canvases are devoted to subjects which are worth, in point of thought, no man's study, and the general qualities of execution and colour are cruder, looser in intention, and more vulgar and commonplace, than anything I can recall of the years gone by, when English art seemed stirred up by the influences of the great naturalistic revolution and the enthusiasm for sincere and exhaustive study, which was the result of Ruskin's teaching. The brush-work is coarse and unfeeling. Weak straining for the appearance of masterly execution, which only results in feeble and turgid technical qualities; flimsy rendering of all secondary portions of the theme; exaggerations of local colour in place of exalted scales of colour, and almost entire absence of that firm and thoughtful, if sometimes forced and grotesque, rendering of form which one used to find so much of in the rising men—these are what one sees usurping the places of honour, and almost the entire line."

FROM Messrs. Ginn & Co., of Boston (formerly Ginn, Heath, & Co.) we have received several volumes of a series entitled "Classics for Children." The two last are *The Swiss Family Robinson*, and Scott's *Tales of a Grandfather*. The former is illustrated, the latter not; both are printed in clear bold type. It would seem that the requirements of the Code do not encourage the publication of complete books in this country.

NO. XVII. of the well-known "Q. P. Indexes" (London: Trübner), compiled by Mr. W. M. Griswold, consists of the fourth annual issue of the Index to Magazines, forming fifty-six pages. Year by year the number of magazines indexed has increased until they

now amount to nearly fifty—American, English, and German. There is not a single French magazine, nor are those English reviews included which were treated in "Q. P. Index," No. XVI., noticed in the ACADEMY of March 14, 1885. The system also differs in so far as the names of authors are arranged alphabetically with names of subjects. When Mr. Griswold's system of numerical shorthand has once been grasped, its conciseness will recommend it for use, if not for imitation.

ORIGINAL VERSE.

DARWIN'S STATUE.

(In the Natural History Museum, Kensington.)

FRIEND of the flowers, and seer of beasts and birds,
Whose patient, indefatigable mind
Made peace and strove in kindred life to bind
Creeping and winged things, the grass and herds;
More sure than song, more eloquent than words,
Here, from the royal seat to thee assigned,
Those eyes o'er-hung with thought, so sad, so kind,

Will draw men after by persuasive cords.
Heaven-sent to show the whole creation one
In pain and travail on its upward rise.
The priest might shriek and mumble of his creed;

But that strong soul that only truth could breed
Had seen the Lord of Life upon His throne
And those four creatures with the thousand eyes.
H. D. RAWNSLEY.

MAGAZINES AND REVIEWS.

WE have received from Messrs. Hodder & Stoughton the first volume of the third series of the *Expositor*, to the contents of which we have month by month devoted brief critical notices. Graced with an etching of Bishop Martensen by H. Manesse, it forms an attractive specimen of the scholarly work of some of the best English-writing theologians. There promises to be as little of the "higher criticism" in this as in the two preceding series of the *Expositor*; but since the magazine appeals to a wide and varied theological public, a tone of conservatism (not to be identified with the spirit of reaction) is perhaps not only excusable but expedient. If there should be room for two such periodicals as the *Expositor* and the *Monthly Interpreter*, it will be a gratifying proof of the growth of a deeper study of the Christian Scriptures. The range of the former is wider, and the historical culture more varied, but the supreme importance of Biblical theology is not less recognised in the latter.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- ALBERTUS, J. Die englisch-russische Frage u. die deutsche Kolonialpolitik. Innsbruck: Rauch. 1 M. 60 Pf.
ESCALL, Madame F. L'instruction primaire en Suisse. Paris: Ract. 4 fr. 50 c.
FERRON, H. de. De la division du pouvoir législatif en deux Chambres: histoire et théorie du Sénat. Paris: Firmin-Didot. 8 fr.
GOETHE. Goetz de Berlichingen: texte allemand conforme à l'édition de 1787, p. p. Ernest Lichtenberger. Paris: Hachette. 40 fr.
KINDLER v. KROBLOCH, J. Das goldene Buch v. Strassburg. 1. Thl. Strassburg: Trübner. 40 M.
KORETING, H. Geschichte d. französischen Romans im XVII. Jahrh. 1. Lfg. Oppeln: Franck. 2 M.
LAGARDE, Ch. Une promenade dans le Sahara. Paris: Plon. 3 fr. 50 c.
LEROY-BEAULIEU, A. Les Catholiques libéraux: l'Eglise et le libéralisme de 1830 à nos jours. Paris: Plon. 3 fr. 50 c.
MYKOVSKY, V. Les monuments d'art et de la renaissance en Hongrie. Livr. 1. Wien: Lehmann. 8 M.
RIVIERE, A. Rabelaisiana. Paris: Marpon. 7 fr.
TISSOT, V. La Chine d'après les Voyageurs les plus récents. Paris: Jouve. 3 fr. 60 c.
VILLET, E. Traité élémentaire d'économie politique et de législation économique. Paris: Durand. 8 fr.

HISTORY, ETC.

- EPISTOLAE pontificum romanorum ineditae. Ed. S. Loewenfeld. Leipzig: Veit. 8 M.

GASQUET, A. Précis des institutions politiques et sociales de l'ancienne France. Paris: Hachette. 8 fr.

GESCHICHTE der europäischen Staaten. 46. Lfg. 1. Abt. Geschichte Oesterreichs. Von A. Huber. 2. Bd. Gotha: Perthes. 10 M.

HILDEBRAND, A. Boethius u. seine Stellung zum Christentum. Regensburg: Manz. 5 M.

KAPPEYNE VAN DE COPPELLO, J. Abhandlungen zum römischen Staats- u. Privatrecht. 1. Hft. Betrachtungen üb. die Comitien. Stuttgart: Metzler. 2 M. 80 Pf.

KOPALIK, J. Vorlesungen üb. die Chronologie d. Mittelalters. Wien: Gerold. 1 M.

MANDOWSKI, O. Hundert Stellen aus dem Corpus juris (Digesten) m. ausführli. Interpretation. Breslau: Koebner. 2 M.

WENGEN, F. v. der. Geschichte der Kriegereignisse zwischen Preussen u. Hannover 1866. 2. Lfg. Gotha: Perthes. 10 M.

WESSINGER, A. Kaspar Aindorffer, Abt in Tegernsee 1496-1481. München: Kaiser. 1 M. 25 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

MARTINS, C. F. Ph. de, et A. G. EICHLER. Flora brasiliensis. Fasc. 94. Leipzig: Fleischer. 68 M.

NIEDZWIEDZKI, J. Beitrag zur Kenntniss der Salzformation in Wieliczka u. Bochnia. III. Lemberg: Milikowski. 1 M. 80 Pf.

POUCHET, G. La biologie Aristotélique. Paris: Alcan. 8 fr. 50 c.

SAES, G. O. On some Australian Cladocera. Christiania: Dybwad. 2 kr. 75 ö.

SCHRIFTEN, Darwinistische. XVI. Charles Darwin u. sein Verhältnis zu Deutschland, v. E. Krause. Leipzig: Günther. 5 M.

SCHUBE, Th. Beiträge zur Kenntnis der Anatomie blattarmer Pflanzen, m. besond. Berücksichtg. der Genisteen. Breslau: Kern. 2 M.

TRAUMUELLER, F. Die Mannheimer meteorologische Gesellschaft (1780-95). Ein Beitrag zur Geschichte der Meteorologie. Leipzig: Dürr. 1 M. 50 Pf.

CORRESPONDENCE.

THE EXPULSION OF SHELLEY FROM UNIVERSITY COLLEGE, OXFORD.

Dublin: June 13, 1885.

I do not intend to enter into controversy with the author of *The Real Shelley*. I leave him all the honours won by his book and by his Apologia in the ACADEMY. If he is of opinion that he was warranted in assuming a date erroneous by two years as the date, or probable date, at which "the chicken-heart and milksop" Shelley (*Real Shelley*, i. 65) entered Eton, when proof of the actual date was easily obtainable, I do not dispute his opinion. If he believes that he had good evidence for his statement that "the inordinately blasphemous young rascal" (i. 65) was finally "eliminated" from Eton in 1809, while in fact Shelley remained at Eton until his schooling was completed in Midsummer, 1810, I can only suppose that such chronological laxities properly form a prime feature of a biography characterised by robust and vigorous realism. I withdraw from the field of contention, being myself a frail idealist who loves an accurate date.

But it may interest readers of the ACADEMY to hear that an account of Shelley's expulsion from University College, Oxford, was left in writing by one of the junior fellows of the time, with a copy of which I have been most kindly favoured by an eminent scholar. In it the writer tells how it was announced one morning at a breakfast party that Shelley was to be brought before a meeting of the Common Room for being the supposed author of the anonymous pamphlet; how the pamphlet had been studiously sent to most of the dignitaries of the University, and to others connected with Oxford; how the meeting took place, and the pamphlet with some accompanying notes, the handwriting of which appeared to have been identified with that of Shelley, was placed before the lad; how he was asked if he could or would deny the obnoxious production; how he declined to give a direct reply in the affirmative or negative; how on his quitting the room, Hogg voluntarily and at once appeared to state that if Shelley had anything to do with the pamphlet, he (Hogg) was equally implicated, and to claim his share in any penalty inflicted; how the two youths while awaiting sentence were seen walk-

ing up and down the middle of the quadrangle "as if proud of their anticipated fate"; and how towards the afternoon a large paper bearing the College seal, and signed by the Master and Dean was affixed to the Hall door, declaring that the two offenders were publicly expelled from the College "for contumacy in refusing to answer certain questions put to them." It was always supposed, he states, that Hogg wrote the Preface to the pamphlet. "I believe no one regretted their departure," he adds, "for there were but few, if any, who were not afraid of Shelley's strange and fantastic pranks, and the still stranger opinions he was known to entertain, but all acknowledged him to have been very good-humoured and of a kind disposition."

EDWARD DOWDEN.

SHAKSPERE AND LORD PEMBROKE.

London: June 13, 1885.

Through the liberality of the Marquis of Salisbury, the Rev. W. A. Harrison, of the Council of the New Shakspeare Society, has been lately favoured by his lordship's librarian, Mr. R. T. Gunton, with a very interesting and important extract from a letter in the collection at Hatfield.

In the ACADEMY of March 22, 1884, I directed attention to the imprisonment of Lord Pembroke in the Fleet (March 25, 1601), on account of his intrigue with one of the ladies of the Court. To this imprisonment the subjoined extract also alludes. The impression which the letter conveys is, that the hostility of the queen (who is clearly, as both Mr. Harrison and Dr. Furnivall consider, the lady of "incomparable beauty") arose from the *spretæ injuria formæ*—from Pembroke's preferring the lady before alluded to, Mrs. Mary Fitton, to the queen herself. At least it would seem that this was the view taken by Lord Pembroke. The impression is deepened by another letter of his at Hatfield, which speaks of the Queen's preferring "sweet Sir Edward" before him. This "sweet Sir Edward" Mr. Harrison has been enabled to identify with another young courtier, Sir Edward Norris. But the chief importance of the extract results from the strong confirmation which it gives of the identity of William Herbert, Earl of Pembroke, with Shakspeare's friend of the Sonnets:—

"E. of Pembroke to Sir R. Cecil, June 19, 1601."

"I thinke myself much favored by her Ma^{ty}, that it would please her to give me leave to goe abroad to follow mine own busines: but I cannot forbear telling of you that yet I endure a very grievous Imprisonment, & so (though not in the world's misjudging opinion) yet in myself, I feelee still the same or a wors punishment. for doe you account him a freeman that is restrained from coming where he most desires to be, & debar'd from enjoying that comfort in respect of which all other earthly joys seeme miseries, though he have a whole world els to walk in? In this vile case am I, whose miserable fortune it is, to be banished from the sight of her, in whose favor the ballance consisted of my misery or happiness, & whose Incomparable beauty was the onely sonne of my little world, that alone had power to give it life and heate. Now judge you whether this be a bondage or no: for mine owne part I protest I thinke my fortune as slavish as any mans that lives fettered in a galley. You have sayd you loved me, & I have often found it, but a greater testimony you can never show of it then to use your best means to ridd me out of this hell, & then shall I account you the restorer of that which was farre dearer unto me then my life & for such an infinite kindness ever remaine

"Your most assured friend to be commanded,

"PEMBROKE.

"Baynard's Castle, 19th of June."

* Evidently Mr. Gunton did not regard the commencement of the letter as important for Shaksperian research; accordingly it was omitted from the copy sent.

As to the queen's being "the only sun" of Pembroke's world, reference might be made to Sonnets 33 and 34; and "the balance of misery or happiness" may recall 91 and 92. So also analogies to "the world's misjudging opinion" might be found in 112 and 121. But these comparisons would not be, by themselves, very conclusive. The case is, however, altogether different with Sonnets 57 and 58, which were written when Shakspeare's friend had absented himself from the poet's society. In 57 Shakspeare speaks of "the bitterness of absence," and of his being "a sad slave"; and he addresses his friend as "my sovereign." Sonnet 58 is so important that it must be given in full:

"That God forbid, that made me first your slave,
I should in thought controule your times of pleasure,

Or at your hand th' account of houres to craue,
Being your vassall bound to stiale your leisure.
Oh let me suffer (being at your beck)
Th' imprison'd absence of your libertie,
And patience tame to sufferance, bide each check,

Without accusing you of injury.
Be where you list, your charter is so strong,
That you your selfe may priuledge your time
To what you will, to you it doth belong
Your selfe to pardon of selfe-doing crime.

I am to waite, though waiting so be hell,
Not blame your pleasure, be it ill or well."

First it will be observed that, as in the sonnet, the poet is a slave, so in the letter Pembroke's fortune is as slavish as that of a man who "lives fettered in a galley." What is more remarkable is that the poet is waiting for his friend as though in "hell" (*cf.* Sonn. 120), and Pembroke similarly implores Cecil to "rid me out of this hell." But it is still more important to observe that Pembroke, though released from the Fleet, and with "a whole world to walk in," is still imprisoned—an imprisonment caused by the queen's alienation and absence. The idea of imprisonment being thus caused is certainly neither obvious nor common, and yet this is precisely the idea found in the sonnet, which speaks of

"Th' imprison'd absence of you r libertie."

Shakspeare is "imprison'd" because his friend, in the exercise of his liberty, is absent and apparently estranged.

Let the occurrence together of all these thoughts and expressions, both in the letter and in the sonnets, be fully considered, and I can see only two possible conclusions—either that the letter was, if written by Pembroke's hand, composed by Shakspeare—and the possibility of this being the case has suggested itself—or Pembroke was indebted to the sonnets which he had received from Shakspeare; and, notwithstanding the remarkable style of the letter, the latter view may be regarded as the more likely. Perhaps the expression "my sovereign" in 57, and the coincidence of circumstances, may have caused Pembroke to revert to this and the following sonnet. But whichever view may be taken, we have very weighty additional evidence of the close association of Shakspeare with William Herbert, Earl of Pembroke.

THOMAS TYLER.

THE MERTON PROFESSORSHIP.

London: June 13, 1884.

May a humble "light literary" (as Mr. Sweet puts it) say a few words about the Merton Professorship? This "light literary" was not a candidate for the chair, and he is quite convinced that the successful candidate is likely to be a most exemplary and valuable student in his own particular and important branch of science. But are the claims of mere literary persons to a chair of the English language and literature therefore "mythical"?

A writer in "University Jottings" is severe on "penmen" and "tonguemen," and all who write in periodicals understood of the people. Surely he is too severe! If the University were selecting (*absit omen!*) a new Professor of the Greek Language and Literature, would it be desirable to choose a scholar with a speciality like the study of archaic Ionic, and Aeolic dialects, rather than a scholar of such wide tastes and pursuits as (if one may mention names without being invidious) Mr. Jebb or Mr. Butcher? English literature and the English language, like Greek literature and language, are very spacious topics. A man may be deeply and seriously versed in the language and works of English authors from Surrey to Shelley, without being versed in almost prehistoric English. Such a man should, perhaps, not be regarded as a mere trifler, with claims as "mythical" as Grendel. It may be answered that "light literatures," who scribble (poor fellows!) for their daily bread in "dailies" and "monthlies" and "quarterlies," and who, it seems, are admired by "young ladies," cannot have the sort of critical knowledge of English literature which I describe. But this assumption, again, is not quite fair. A man of real capacity and knowledge, and worthy to be endowed, is sometimes driven into periodical literature just because he is not endowed. He must write what people at large can read, or he must starve; and this necessity sadly limits the time and energy he can bestow on unremunerative labours of a more "solid" and "serious" description. Nor can I believe that the electors (of whom at least several are, or have been, active, graceful, and popular "tonguemen" and "penmen"—lecturers, reviewers, magazine writers and journalists) really entertain a contempt for their comrades in mere literature. I only want to try to show that a literary man need not be *ex officio*, as it were, a mythically impossible candidate for a chair of Literature. In any case such a professorship (in the Oxford of to-day, where there is no school of English) must be virtually a mere endowment of research or ability, a means whereby a deserving student can live and labour. Of course there may be dozens of opinions as to what kind of student is most deserving; but it would be harsh to conclude that a man is necessarily no student at all because, in a country where literature is not subsidised, he makes his living by his pen. In the discussion of this topic there seems to be some asperity, which is needless where a good appointment has been made, and where there was room, I daresay, for a dozen appointments, each, in its kind, merited and satisfactory.

A. LANG.

MR. WHARTON'S "SAPPHO."

Westbury-on-Trym: June 16, 1885.

With such diffidence as becomes one having no kind of authority in matters classical, I venture to offer one or two remarks upon the *Sappho* of Mr. H. T. Wharton. I have read many reviews of this book; reviews singularly unanimous in appreciative criticism, and written evidently by accomplished scholars. Yet, strange to say, in none do I find it noted that Mr. Wharton has not only for the first time collected every authentic line of his author—nay, every fragmentary phrase and epithet, from every known source, that has chanced to survive the wreck of ages—but that he has rendered the whole into beautiful, and, as nearly as possible, equivalent English, such as may be "understood of the people." This is, in truth, the very central point, pivot, and *raison d'être* of the book. It is not enough to criticise Mr. Wharton's *Sappho* from the academic standpoint, and as "a contribution to

classical literature": it should, I submit, be judged also, and indeed mainly, from the popular standpoint, and as a contribution to popular literature. The book is a tribute, an exposition, a monument. To thousands who know not a letter of the Greek alphabet, it is a revelation; and for those thousands Sappho ceases henceforth to be a mere name, and becomes a splendid reality. To have brought these precious relics of immortal verse within reach of the humblest lover of poetry is no small achievement; and, as it appears to me, this is the all-important fact which Mr. Wharton's reviewers have overlooked.

AMELIA B. EDWARDS.

THE "INHABITANTS OF MELBOURNE, 1695."

Hammersmith: May 30, 1885.

I cannot understand what the critics mean by saying that "in your review of my *List of the Inhabitants of Melbourne* (1695), it is wrongly referred to as the first of such lists that has been printed;" for, by their own admission, no other list framed under the same Act can be found in print.

The list prescribed by the Scottish Act was framed under different conditions, and deals with a multitude of additional particulars. I was too imperfectly acquainted with the Acts of the Scottish Parliament to know how this tax was collected on the other side of the Border, or I should certainly have made some reference to the difference between the English and Scottish statutes. But no one can dispute that the "Book off Rateable Persons within the Shire of Aberdeen," with its details of territorial value and divisions, merchants' capital, servants' wages and the like, forms a record of a different character from the Melbourne List, which I was editing.

I must confess equal ignorance of the printed returns of the poll tax collected at Shennstone in 1692. But this, too, is only a list *in pari materia*, and is not one of those which were framed under the stringent provisions of the singular statute to which I tried to call attention.

I am assured that these statutory lists are unknown at the Record Office; and, therefore, Mr. Round is quite right in saying that Lord Macaulay ought not to be criticised for not having consulted them. But what I rather intended to imply was, that he ought to have known that such statutory lists once existed in every parish, and, therefore, that our ancestors were not so incapable as he imagined of accumulating evidence of their number and condition.

There must be hidden in stray places many lists similar to that which I was lucky enough to come across; and I hope that many of them will soon be found and printed, but (so far as I can see) the Melbourne List stands alone at present.

EDMOND CHESTER WATERS.

IS OLYMPUS VISIBLE FROM PREVESSA?

Combe Vicarage, near Woodstock: June 13, 1885.

In the *ACADEMY* of May 30 there is a notice of Lord Beaconsfield's *Home Letters of 1830-31*. It contains the following:

"In a letter to his father, written from Prevesa in the Ambracian Gulf, he says: 'Before me is Olympus, whose austere peak glitters yet in the sun.' Perhaps some Greek traveller will inform us if Olympus is visible from Prevesa."

When, after touching at Patras, I was going on from Corinth to Corfu, on May 28, I did not see Olympus. Perhaps, however, nothing but other heights between me and that mountain prevented me from seeing it; moreover, when I passed by Prevesa, the steamer was a long way off from the coast. But, on my return from Volo to Piræus, as I was leaving the Gulf

of Volo on May 21, I had a good view of Olympus; and it rose so high that I think it might well be visible from Prevesa.

J. HOSKYNs-ABRAHAM.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, June 22, 8.30 p.m. Geographical.
TUESDAY, June 23, 8 p.m. Physical: "The Specific Refraction and Dispersion of the Alums," by Dr. Gladstone; "A Form of Standard Daniell Cell, and its Application for measuring large Currents," and "The Phenomenon of Molecular Radiation in Incandescent Lamps," by Prof. J. A. Fleming.
8 p.m. Anthropological Institute: "Exhibition of Objects of Ethnological Interest from Polynesia," by Lady Brassey; "Exhibition of Ethnological Objects from New Ireland," by Miss North; "Exhibition of Australian Implements," by Mr. Carl Lumholtz; "The Physical Characteristics of the Natives of Solomon Islands," by Mr. H. B. G. ppy; "The Sakais," by Abraham Hale; "The Astronomical Customs and Religious Ideas of the Chokitapia or Blackfoot Indians," by M. Jean I. Heureux; "The Mexican Zodiac and Astrology," by Mr. Hyde Clarke; "The Primary Divisions and Geographical Distribution of Mankind," by Mr. James Dallas.
WEDNESDAY, June 24, 8 p.m. Society of Literature: "The Philosophy of Epicurus and Modern Agnosticism," by Dr. W. Knight.
8 p.m. Geological: "Supplementary Notes on the Deep Boring at Richmond, Surrey," by Prof. Judd and Mr. Collett Homersham; "The Igneous and Associated Rocks of the Breidden Hills in East Montgomeryshire and West Shropshire," by Mr. W. W. Watts; "The Zoological Position of the Genus *Microchoerus*, Wood, and its apparent Identity with *Hypodius*, Leidy," by Mr. R. Lydekker; "Some imperfectly known Madreporaria from the Cretaceous Formation of England," by Mr. R. F. Tomes; "Correlations of the Curiosity-Shop Beds, Canterbury, New Zealand," by Capt. F. W. Hutton; "The Fossil Flora of Sagor in Carniola," by Constantin Baron von Ettingshausen.
THURSDAY, June 25, 8 p.m. Hellenic: Annual Meeting.
5 p.m. Zoological: Davis Lecture, "The Domestic Cat," by Mr. J. E. Harting.
8.30 p.m. Antiquaries: "Recent Discoveries by Sir J. Savile Lumley, near Lake Nemi," by R. P. Pullan; "A Horse Interment close to a Viking's Grave in Colonsay," by W. W. Galloway.
FRIDAY, June 26, 8 p.m. Quætt Microscopical Club.
8 p.m. Browning: Annual Meeting; "Browning in Relation to his Time," by Mr. G. L. Johnson.
SATURDAY, June 27, 4 p.m. Folklore: Annual Meeting.

SCIENCE.

The Common Sense of the Exact Sciences.
"International Scientific Series." By W. K. Clifford. (Kegan Paul, Trench & Co.)

MATHEMATICIANS, compared with workers in other sciences and in the arts, are a secret body. What they do, how they do it, are unknown to the ordinary intelligence. Once upon a time, men who could compute the number of barleycorns required to go round the earth, or who could tell the multiplication table up to twenty-four times twenty-four or further, were called mathematicians; but now the name is found applied to men who do not eminently distinguish themselves in such calculations, and the world is puzzled. The grandest generalisation of natural science, the Theory of Evolution, is made subject to universal criticism, with profit in the long run to everyone concerned; a painting can be seen by all, a poem can be translated into any language; but the critic of the Darwinian theory, of the painting and the poem, has nothing to say of Taylor's theorem, and, because he knows no better, is quite content to live "in the dreary infinity of a homaloid."

The late Prof. Clifford had a strong desire to bridge over the gulf between mathematicians and non-mathematicians, and, more than anyone that ever tried, had the power to overcome the undoubted difficulties of such an undertaking. His lecture on "Boundaries in General," delivered to an audience of working-men, is, so far as we can remember, the only example of a popular mathematical lecture. In several of his essays does he give

the general reader an insight to mathematics. In one, for example, he translates even Taylor's theorem into ordinary English. And that he hoped to succeed in a systematic attempt in this direction is clear from the fact that the title of the volume under review was originally meant to be *The First Principles of the Mathematical Sciences explained to the Non-Mathematical*.

This work, left incomplete by Clifford's too early death six years ago, has at length been completed through the labours partly of the late Prof. R. C. Rowe, chiefly of Prof. Karl Pearson. We may say at once that it is worthy of Clifford's reputation. Prof. Pearson has done his difficult duty well; and if we do object to parts of his work, it must always be remembered that it is much easier to say what would not, than to say what would, have been written by Clifford.

Of the five chapters on "Number," "Space," "Quantity," "Position," "Motion," into which the work is divided, Clifford wrote the chapters on "Number" and "Space," the first half of the chapter on "Quantity," and nearly the entire chapter on "Motion"; for the rest Prof. Pearson is responsible. In reading the third chapter one irresistibly speculates as to the exact parts to be attributed to each writer. We could give reasons for thinking that §§ 1-6 and § 8 are substantially Clifford's, and the others Prof. Pearson's. It may interest some readers to test this theory.

Beginning with the fundamental notion that, *The number of any set of things is the same in whatever order we count them*, the chapter on "Number" carries the reader smoothly on through addition, multiplication, permutations and combinations, and the binomial theorem. Then the reader is introduced to the ideas that distinguish modern algebra from the old "Specious Arithmetic," the distinction between steps and operations, and the extended meanings of addition and multiplication. After proving the theorem relating to the square of the sum of two numbers in the language of algebra and in ordinary English, Clifford remarks:

"Two things may be observed on this comparison. First, how very much the shorthand expression gains in clearness from its brevity. Secondly, that it is only shorthand for something which is just straightforward common sense and nothing else. We may always depend upon it that algebra, which cannot be translated into good English and sound commonsense, is bad algebra."

The chapter on Space begins with the discussion of boundaries in Clifford's well-known method. Then comes one of the gems of the volume—the examination of the "Characteristics of Shape." Clifford's treatment of this should give the reader a notion of what is meant by the word beautiful applied to a mathematical investigation. The conic sections are explained by the method of the shadows of a circle, and through them the reader is introduced to higher curves. This chapter will be found perhaps the most interesting in the book, and must awaken in every reader the keen regret that the power shown here is lost to the world for ever.

The chapter on "Motion," though a fragment, is very valuable both for Clifford's work in it and for what Prof. Pearson has

added. In treating of variable motion Clifford introduces the illustration of two trains used by him in his *Elements of Dynamic*, an illustration that has never received the attention it deserves. We have been accustomed to use a modification of this which does away with the supposition of an indefinitely long train, and is to that extent easier of conception. Suppose two equal wheels mounted side by side, one revolving at a uniform linear speed of, say, one hundred feet per minute, the other beginning from rest and increasing its speed till it exceed the first. To an insect placed on the second wheel, seeing nothing but the two wheels, and unconscious of its own motion, the first wheel appears at the start to be moving forward. By and by, as its own wheel gets up speed the other appears to be going forward more and more slowly. At length the first wheel appears to stop altogether, and then immediately to begin to move slowly backward. *At the instant of apparent stoppage the speed of the second wheel is one hundred feet per minute.* Clifford's illustration ought long ago to have found its way into ordinary textbooks on the subject.

The part of the book that it has fallen to Prof. Pearson to write contains, undoubtedly, the chief difficulties of the undertaking. In fact, the most of his writing is beyond the power of anyone but a mathematician to read; and this through no fault of Prof. Pearson's. It is impossible to see how Clifford, if he had treated at all of the subjects taken up in the chapter on "Position," could have materially simplified it. This chapter undertakes, among other things, the explanation of quaternions, logarithms, complex numbers, Grassmann's alternate units, determinants; and the most perfect possible exposition of these could not be other than difficult reading. Prof. Pearson's success here justifies the courage of his attempt. Besides, however, the necessary difficulties of the chapters on "Quantity" and "Position," there are one or two things that might lead to confusion if they were to be read by some strong-headed non-mathematician. One of these is the use of the theory of limits without any preparation. This theory is surely of as much importance as, say, the theory of fractions, which gets a section in chap. iii. As it is, the language of limits is introduced on p. 128 without any warning; and it is wanted even earlier, namely, on p. 125. There, after proving that if a square having a circle inscribed have its sides stretched in the ratio $1 : a$, any radius of the circle is stretched in the same ratio, the author says, "It follows from this that the circumference of the second circle must be to that of the first as a is to 1." It certainly does follow, but at a greater distance than the non-mathematical reader might suspect. In several passages the notion of limits is introduced, and never so as to be self-explanatory. On pp. 196-7 we find, "Then PQ will be a small arc sensibly coincident with the straight line PQ , and the line PQ will be to all intents and purposes at right angles to OP ." The non-mathematical reader is not accustomed to say that two times three is to all intents and purposes equal to six, and might be pardoned for thinking that the words we have italicised do not strengthen the demonstration.

A matter of minor importance is it that the language of stretches is not uniform. A length is said to be stretched in the ratio sometimes of $1 : a$, sometimes of $a : 1$, when no difference of meaning is intended. Again, the three curves are given which are traced out by a point moving, so that the sum, the difference, and the rectangle respectively of its distances from two fixed points are constant; the curve for the ratio of the distances is wanted to make this section more complete.

The section on the Bending of Space, the last and longest section in the chapter on "Position," is a very interesting contribution to the question of hyper-space. The treatment, on the whole, is very ingenious, although objection, we think, might be taken to certain of the conclusions. Prof. Pearson quotes Clerk Maxwell's assertion that "... Anyone who will try to imagine the state of a mind conscious of knowing the absolute position of a point will ever after be content with our relative knowledge," and then attempts an examination of such a state. We shall give one of his illustrations. Modifying slightly the usual example, he asks us to imagine an infinitely thin fish living on the surface of a sphere, and suppose it incapable of making or recognising any landmarks. Then "the fish without landmarks might reasonably suppose its space infinite, or even look upon it as perfectly flat (homaloidal), and attribute the constant degree of bend and stretch to its physical nature." On this we remark that it is perfectly impossible for that fish to have any notion whatever of space of even two dimensions. Supposing, now, the fish to live on a surface of varying bend, he points out that the fish might determine its position by its degree of curvature. "Our fish," he says,

"has only to carry about with it a scale of degrees of bending and stretching corresponding to various positions on the surface in order to determine absolutely its position in space. On the other hand, the fish might very readily attribute all these changes of bend and stretch to variations of its physical nature in nowise dependent on its position in space."

But does not Prof. Pearson get his absolute determination of a point by shutting his eyes to one half of his own illustration? The effort to get the absolute here seems to necessitate the conception of the higher space in which the fish's scales of curvature afford no protection from relativity. The whole matter, however, will bear more discussion than we can be allowed room for here; and whatever opinion we come to as to the conclusions, there can be no doubt as to the clearness and ingenuity of this particular contribution to geometrical heterodoxy.

That this volume will not fulfil in all its parts the original intention of the author, Clifford himself seems to have seen. About a third of it, we should say, is distinctly beyond the reach of the non-mathematical. One end, however, it will serve. There is a great want of discussions by mathematicians of the fundamental notions of their science. Towards meeting this want the *Common Sense of the Exact Sciences* will be welcomed. It deserves, and will get, the careful study of every mathematician striving to lay a firm foundation of first principles.

A. Y. FRASER.

OBITUARY.

PROFESSOR FLEEMING JENKIN.

FLEEMING JENKIN was born in 1833, of Welsh and Scottish blood, and in the pre-eminently English county of Kent; and he was educated in Scotland, Germany, France and Italy. His father, a captain in the navy, and a gentleman of an old school of courtesy and courage, was in narrow circumstances. His mother, stirred by their necessity, addressed herself in the first place to music and painting, in neither of which did she meet with any success, and lastly to literature, where she gained and still preserves a measure of popularity both in England and France. It was, to some extent at least, from the proceeds of these novels that the expense of Jenkin's education was defrayed; and the lady's courage and versatility descended to her son.

A fortunate accident brought the young engineer to the works of Messrs. Newall at the time of the preparation of the first Atlantic cable. He early made his mark; and was thenceforward one of our leading electrical engineers, the associate of Clerk Maxwell and the partner of Sir William Thomson, to whom he was loyally attached. Six months ago he drew up, for the purposes of a biographical notice, some rough notes, almost in the style of a telegraphic despatch, which I have now before me. Only once does he step aside one moment from the direct enumeration of events. He mentions his association in patents with Sir William; and then, with his fine, impertinent honesty and loyalty, he must interject: "The most successful inventions were, however, those of Sir William Thomson." For those who knew him well, this trifle depicts the man. His services, voyages and labours in connexion with telegraphy, his inventions, his book, which has already passed through many editions, it is not for me to appreciate. Telferage, his latest idea, and the one, it is not improbable, with which his name will be at last identified, his friends can only think of with regret. The expense of energy, the anxiety which sometimes overclouded even his buoyant spirit, in connexion with recent repeated and severe bereavements, we cannot but suppose to have contributed to the fatal accident which we are now deploring. His professional work embraced many other subjects. He was Professor of Engineering, first at University College, London, then at Edinburgh. He took a lively interest and gave much of his time to technical education; and in sanitary matters he has earned the gratitude of the public.

This is enough to fill the days of a life longer than Jenkin's; but this, to his friends, will seem but a small part of his activity. There was no subject on which he did not take, or could not learn, an interest; almost none that he touched but he left on it some mark of his peculiar charity and trenchancy of mind. He reviewed the *Origin of Species*; and Darwin, in avowed deference to his reviewer, abandoned his argument upon the influence of sports. He reviewed Matthew Duncan's *Fecundity*, and Dr. Duncan reprinted the review entire in a second edition of the work. He wrote on the atoms of Lucretius; and Munro acknowledged himself to be indebted. Not many reviewers have been thus honoured by those on whom they sat in judgment. But whatever Jenkin set his hand to, whether in work or play, was done with the same thoroughness and the same surprising *brío*. Time failed even him, he confessed, to do what he desired in economics. But he found time to push a dozen arts and inquiries further than many of his rivals. He was a clever draughtsman. A fair amateur actor and an excellent amateur manager. I believe he knew more of the construction of plays than any man in England. The Greek

theatre was a favourite playground of his intellect. There was nothing that he more admired, and few could admire more critically or discuss the objects of their admiration with more communicative sense and gusto. Having occasion to mount a play of Sophocles, he threw himself into the problems of Greek tailoring with his accustomed fire and industry; and in a few months' time had studied out the cut and fashion of every garment. Later on, he very thoroughly analysed our English metres—an inquiry on which he was led to embark, in a manner highly characteristic of the man, by the results of phonographic experiments on the speech of different nationalities. History was the one branch of human knowledge to which he professed himself indifferent.

These were some, and only some, of his athletic, intellectual pastimes. Yet he had still energy to spare, and to the last week of his life displayed the unflagging and delighted eagerness of youth. He was active in body; ready to walk, a shot, a fisher, fond of the sea, and, above all things, in every spare moment, one that gloried in good talk. To sit down with his equals and to contest a problem was what Jenkin loved. In talk he was active, combative, pounced upon his interlocutors, and equally enjoyed a victory or a defeat. He had both wit and humour; had a great tolerance for men, little for opinions; gave much offence, never took any. Behind these outworks of un-resting, insurgent intellectual activity, his heart was deeply human and, in latter days, unaffectedly pious. He was of the most radiant honesty and essentially simple; hating the shadow of a lie in himself, loving the truth, however hard, from others. He had in his manners, with those whom he loved, a certain curative causticity, of which they learned to be proud, and which he looked to have returned in kind. He would not nurse a weakness either in himself or you. He knew you, and would not dissemble his knowledge; but you were aware that he still loved you, and that it was thus that he desired you to return his affection, hand to hand, not gloved. To those who did not know him, to people of weak nerves or of a vulnerable vanity, he was at times a trial. To those who did, who had learned with what severity he judged and with what continual care he sought to correct himself; what tolerance, what wisdom, what loving kindness, he kept at the service of his neighbours; in what a true relation he lived with his friends, in what proud and chivalrous sympathy with his wife and sons: to those the sense of his loss must be incurable.

ROBERT LOUIS STEVENSON.

CORRESPONDENCE.

ACTIVE VOLCANOES IN BRITAIN.

242 West Derby Road, Liverpool: June 14, 1885.

The statement has so often been made recently that no mountain in Britain has, within historic times at least, proved itself to be an active volcano, that I beg to draw attention to the following passages.

In the *Annual Register* for 1773, p. 76, there is a letter dated from Holywell, in Flintshire, February 2 in that year, in which, after describing a most serious snowstorm, which left the houses in the town in some cases buried "three stories high" in the drift, it is said:

"The night before last Moelfamma (a very high mountain in this neighbourhood) was heard to utter as it were deep groans; the adjacent hills trembled from their roots. The noise at eleven o'clock was like the sound of a distant thunder, from the rolling of huge stones down a craggy precipice. At twelve there was a loud clap, and the vortex of the hill threw up in the same instant vast bodies of combustible matter; liquid fire rolled along the heaps of ruins; at the close of all,

nature seemed to make a grand effort, and rent one side of the mountain, which was solid stone, into an hiatus, whose breadth seems to be about 200 yards; the summit of the hill tumbled into this vast opening; and the top appears level, which before was almost perpendicular. All is now hushed; but in the places where the fire melted the snow, the earth throws out the verdure of May. At Ruthin, as two persons were foolishly endeavouring to make their escape from the danger, they were buried in a drift; several made their escape from St. Asaph into the sea, and fell victims to their timidity."

A further confirmation of this, and the fear of a similar eruption, appears in *The Gentleman's Magazine* for March, 1794, p. 272, where the following passage occurs:

"At Holywell, Flintshire, a noise resembling distant thunder has several times within these few weeks been heard to issue from Moelfamma, a high mountain in that neighbourhood. About twenty years ago the vortex of this hill threw up vast quantities of combustible matter, and one side of the mountain was formed into an hiatus, whose breadth was about two hundred yards. The noises which have lately proceeded from the mountain seem to indicate a similar eruption."

I purpose to make some inquiries as to these assertions. Though, so far, not generally known, there is, I think, no reason to doubt their truth, unless some decisive rogery can be proved. There should be many people now alive, and in full possession of their faculties, who could have heard every particular of these events from their grandfathers. But as I wish to bring the matter forward publicly, I should be glad if any one who sees this letter, and has any information on the subject, will either send it to the ACADEMY, or to myself personally.

The proof of such an eruption would be of vast importance. My own idea is that until after the Roman period the whole of the lower part of the Vale of Clwyd, from the hills near Grwych Castle to the hills on the opposite side of the vale near Prestatyn, including Rhuddlan Marsh, &c., was one large bay or estuary, the Roman Pharos for the entry to which still exists on the western side above Abergele. If in little more than a century we are aware of such convulsions as that on Moel Famau, what may we not expect in eighteen hundred years, with comparative proof of the closing up of the mouth of the vale still existing? W. THOMPSON WATKIN.

THE SLAVS AND THE GERMANS.

Graz: May 20, 1885.

It affords me great gratification to see in the ACADEMY of April 11 an appreciative review of the philological part of my *Slavo-deutsches und Slavo-italienisches* by so eminent a student of the Slavonic languages as Mr. Morfill. The "political and less agreeable part," however (which forms only one tenth of the whole) is subjected to criticisms which rest partly on actual misconception, partly on marked prejudice.

Mr. Morfill describes my whole work as "a kind of *Eirenicon*, the object of which is to reconcile the Slavs to their gradual absorption by their Teutonic neighbours by comforting them with the assurance that their languages before becoming extinct will have modified the phonetics, inflections, and syntax of that imperial language which will ultimately prevail by a natural survival." On p. 132, referring to a certain "unattainable end," I have said:

"Let us add one more to the many political Utopias already existing, and imagine that end really attained; let us suppose, that is to say, the amalgamation of the several national elements an accomplished fact: the result would not be the production of Germanised Slavs, &c., no, we should have before us an entirely new people."

Further, Mr. Morfill entirely fails to note

that my philologico-political reflections refer only to Austria. What he says of the Slavonic peoples of the German Empire is therefore entirely beside the mark, and is, in part, incorrect. If he has no objection to make to my assertion in regard to the stability of the boundaries of the Slavonic languages in Austria, I do not understand on what grounds he maintains that "the Slavs are being absorbed." No one thinks nowadays of Germanising the Slavs of Austria; only the adoption of German as the state-language is demanded in the interest of the state. I compared the condition of the Slavonic languages in Austria to that of the Celtic languages in Great Britain. I wished M. Morfill had referred to this remark. What would people in England say if the Welsh claimed for their language—the monuments of which reach further back into antiquity than those of any one of the Slavonic languages—one-hundredth part of the rights which the Slovenish and the Czech languages already enjoy?

If I have let fall any practical hints, they are the result of an unprejudiced examination of the facts and an earnest spirit of compromise. Mr. Morfill has no right to doubt the honesty of my intentions, and still less to confirm the Slavonic peoples in their dread of the Germans "et dona ferentes." When he mentions that the Hochmeister of the Teutonic Order was pleased to hang two Slavs for breakfast, it would have been easy for me to point to similar cases in which Slavonic princes indulged a like appetite in regard to Germans. But what good object would be served by dishing up such mediaeval barbarities, whether committed by Slavs upon Germans, or by Germans upon Romanic peoples, or by Englishmen upon Celts? Mr. Morfill pronounces his own condemnation when he says: "By reviving these recollections one may lay oneself open to the charge of advocating race-hatred." I am astonished to find so little impartiality among foreigners when the matter at issue concerns our national conditions. How far removed my position is from any kind of Slavophobia is shown by the review of my book by Prof. Jagić, an Austrian Slav (*Archiv für Slavische Philologie*, viii.), who gave me great credit for my friendly attitude towards the Slavs, and perhaps still more by the fact that my "Philo-Slavonic" tendencies have been criticised by some of my German friends.

HUGO SCHUCHARDT.

SCIENCE NOTES.

PRINCE ROLAND BONAPARTE, having spent three months travelling in Lapland, has brought home a large collection of original photographs of the natives. The photographs have been systematically taken in accordance with Broca's instructions, each individual being represented in full face and in profile. It is intended to issue sets of these photographs in a similar form to those of the natives of Surinam, which the Prince issued some time ago, and distributed with much generosity to various scientific institutions. The people of Surinam were exhibited at the Amsterdam exhibition; and their photographs, with illustrations of their dresses, weapons and implements, form a superb anthropological album.

PHILOLOGY NOTES.

THE Rev. Dr. Pope, formerly warden of the Bishop Cotton College at Bangalore, and author of several standard books on the languages and history of Southern India, has been appointed Teacher of Tamil and Telugu at Oxford. It was only last month that we noticed a paper of his read before the Royal Asiatic Society, advocating the claims of Tamil on the attention of scholars.

At the same time we hear that the Council of University College, London, are about to fill up the vacancies in the Lectureships of Tamil, Telugu, Marathi, and Burmese.

THE Royal Asiatic Society have elected as honorary members Prof. J. de Goeje, of Leiden, and Prof. G. Bühler, of Vienna, in the place of the late Profs. Lepsius and Trumpp.

SCHOLARS will rejoice to hear that Dr. A. F. Rudolf Hoernle and Mr. G. A. Grierson have been, at last, able to issue the first part, comprising from A to Ag' mani, of the *Comparative Dictionary of the Bihārī Language*, on which they have been so long engaged. Opposite the title-page are four maps, showing the progress of the language from the old Prakrit of B.C. 500 to the Bihārī dialects of the present day. The first part comprises an Introduction, wherein may be found valuable details, in sixteen sections, of the systems of transliteration and spelling adopted by the editors, with other necessary details. Any one who will take the trouble of mastering these instructions, which must have cost the compilers months of patient study and comparison, can use the dictionary without any trouble. We only hope they will be grateful for the labour Messrs. Hoernle and Grierson have undertaken for their advantage.

THE June number of the *Indian Antiquary* contains a paper by Dr. A. F. Rudolf Hoernle on "The Palas of Bengal." The historical interest of the Pala dynasty is very great, for they were Buddhists in religion, and they ruled over the whole of Bengal, from Oudh eastward to the sea, during the tenth century A.D., before the rise of the Brahminist dynasty of the Senas. The object of Dr. Hoernle's paper is to reconstruct the chronology of the Palas by means of a more careful reading of the Amgachhi inscription, of which he prints a revised text. He reduces the number of Pala kings from eleven to only six.

A REFERENCE made by Dr. Tylor—in his address to the Anthropological Section of the British Association at Montreal—to the views of Profs. Robertson Smith and Wilken on the existence of totemism and a matriarchate among the Arabs, has induced Dr. Redhouse to print some "Notes" on the subject. In these he has passed in review all the material arguments put forward on behalf of the new theory, and concludes that "no valid ground has been discovered for maintaining that such a system ever existed among" the Arabs. We are curious to see what reply can be made to the arguments of so high an authority.

THE "research" medal at University College School has been awarded to Mr. A. G. Bourne.

PROF. A. S. COOK, of the University of California, a pupil of Prof. Sievers, has published a translation of his teacher's *Old-English Grammar*. (Boston, U.S.: Ginn, Heath & Co.) Although not at all suited for beginners, as the small size of the book may lead some persons to expect, Prof. Sievers's Grammar is the best existing summary of what is known respecting Anglo-Saxon phonology and accentuation, including the results of the most recent research. Of the syntax it does not treat. The translator has made many additions, often of considerable value; but it would have been well if he had distinguished these by some special mark, as the class of students for whom the work is intended will naturally desire to know how far Prof. Sievers is responsible for the statements found in the English translation. Among the changes which have been introduced may be mentioned the substitution of the term "Old-English" for "Anglo-Saxon," which in the original is employed both in the title and in the body of the work. Prof. Cook has also, in accordance with Mr. Sweet's practice, employed diacritic marks to denote the diverse qualities

(proceeding from diversities of origin) of the vowels *o* and *e*, and has placed the acute accent over the first element in long diphthongs. The translation is excellent, though we think that a somewhat more paraphrastic rendering of Sievers's very concise sentences would occasionally have been an improvement. The expression "preteritive present stems" is objectionable, as it suggests a meaning quite different from that which is intended. "Preterito-present," or "preterital present" would be much better. We observe two small slips: the word *modgidane* is by mistake quoted from "Beda's Death-Song" instead of from Cædmon's Hymn, and in the index the reference for *sumor* should be 273 instead of 373. It would have been better if the index had included the words quoted under the head of phonology as well as those quoted under inflection. The printing of the volume reflects great credit upon the publishers. We are glad to learn from the preface that Prof. Cook's much-needed work on the Northumbrian dialect will not be much longer delayed.

MEETINGS OF SOCIETIES.

ROYAL ARCHAEOLOGICAL INSTITUTE.—(Thursday, June 4.)

J. T. MICKLETHWAITE, Esq., V.P., in the Chair.—Mr. F. C. J. Spurrell read a paper on some early sites and works on the margin of the tidal portion of the river Thames.—Mr. R. S. Ferguson read a paper on Elizabethan standard weights and the Carlisle bushel, illustrating his remarks by the exhibition of some Elizabethan weights belonging to the city of Carlisle.—Miss Ffarington exhibited a number of Serjeants' rings, and a fine specimen of a Wampum belt.—Mr. P. M. Fallow exhibited a fine specimen of late fifteenth-century chalice and paten from Hinderwell.—Mr. Colt Williams exhibited a mediaeval chalice and paten from Bacton, with several Elizabethan and Caroline communion cups; also an embroidered altar cloth and a cuir bouilli chalice vase.

SOCIETY OF ANTIQUARIES.—(Thursday, June 11.)

DR. EVANS, President, in the Chair. The President described and exhibited a photograph of a Roman military decoration found at Pola in Istria, among other silver articles. This object is about five inches long, the upper part being a square and the lower a triangle. On the upper half is a figure of Victory, with a bearded captive wearing *braccae*, with the words "Devic. Brittan." Below is Mars helmeted, bearing a trophy. The figures are in high relief. The date is probably during the reign of Septimius Severus.—Mr. Freshfield read a paper on thirty-three letters of William Lloyd, Bishop of St. Asaph, one of the Seven Bishops, which are the property of, and were exhibited by, Mr. Cooke of Berkeley.

NEW SHAKSPEARE SOCIETY.—(Friday, June 12.)

DR. F. J. FURNIVALL, Director, in the Chair.—The Chairman read a list of the probable papers for next session, and recommended to members the lately published book of Mr. Moulton on *Shakspeare as a Dramatic Artist*.—Mr. Frank Carr ("Launcelot Cross") read a paper on "Such Harmony is in Immortal Soules," "Merchant of Venice," v., i. 63. After claiming the "Merchant" as Shakspeare's transition play, and its harmony lines as its central passage, Mr. Carr discussed the character of Lorenzo, and contended that a passage of such high elevation as this music one was fitly placed in Lorenzo's mouth. He declared that music and love always went together in Shakspeare, and yet that the poet's feeling for music was founded on a higher idea than that of earthly love. Mr. Carr then stated and illustrated the three ancient conceptions of the stars: 1. That they were gods, or the dwellings of gods; 2. That they were Sirens sitting on the nine spheres and singing; 3. That they were contained each in its own sphere, each hymning as it moved. He referred to Spenser's hymns, and argued that Shakspeare must have known them and shared their Platonic con-

ceptions, and believed in the soul as an individual entity with its own form—just as a flower has form—by which it would be recognisable during its immortal life in the after world. Shakspeare agreed, too, with Batman, that “music was ordained”—a thing divine. In the discussion which followed, Dr. Furnivall, Messrs. Harrison, S. L. Lee, Tyler, Round, Miss Latham, and others, took part. While most speakers differed as to the proposal of Shakspeare’s belief in a definite form of the soul, Mr. Harrison argued that the recognition by Hamlet of his father’s spirit, &c., was in favour of that view.

EDINBURGH MATHEMATICAL SOCIETY.—(Friday, June 12.)

DR. THOMAS MUIR in the Chair.—Prof. Tait gave an address on the detection of amphicheiral knots, with special reference to the mathematical processes involved.

FINE ART.

Life and Works of Raphael. By G. A. Crowe and G. B. Cavalcaselle. In 2 vols. (John Murray.)

THROUGHOUT the last three centuries and a half no painter has been so universally popular as Raphael, or has so steadily maintained a pre-eminent reputation throughout the many changes in taste that have taken place since the day when all Rome crowded to pay their last tribute of respect to the corpse of the divine painter laid out in state by the side of his unfinished “Transfiguration.” This constancy of admiration which has been felt for Raphael is due to many causes. In the first place, to the remarkable way in which he combined the highest merit as a draughtsman, colourist, and master of graceful composition; secondly, to the wide range of his subjects and technical methods; and, lastly, perhaps most of all, to the extraordinary varieties of his style. In his earliest works, Raphael came very near to the simple directness and highly religious spirit of the older Perugians of whom Fiorenzo di Lorenzo was the chief. In his middle period he worked in the more developed style of the great Florentines of the end of the fifteenth century; while, toward the end of his short life, Raphael was the leader of the new—almost pagan—style which in a few years was doomed to give the death-blow to all that was most valuable and lasting in the art of Italy. Without the help of historical evidence, who would guess that the “Sposalizio” of the Brera, the “Madonna del Baldacchino” of the Pitti, and the “Transfiguration” could possibly be the work of the same hand?

The completion, after an interval of three years since the appearance of the first volume, of Messrs. Crowe and Cavalcaselle’s *Life and Works of Raphael* will be a welcome complement to the already large literature on the subject—so large that the mere catalogue of the existing books published by M. Müntz under the title of *Les Historiens et les Critiques de Raphaël* (Paris, 1883) forms a good-sized volume. Within the last few years the labours of MM. Gruyer, Geymüller, and Eug. Müntz have done much to increase our knowledge of special parts of this great subject; and, indeed, the last-named author has produced a comprehensive work, which, from its numerous and well-selected illustrations, combined with an ably-written text, will by no means be superseded by the perhaps more historically valuable work of Messrs. Crowe and

Cavalcaselle, lacking as it does the important aid which is given by facsimiles of studies and engravings of finished paintings.

Of the early part of Raphael’s life but a very shadowy outline is now known to us. The main facts about his childhood are well narrated by Messrs. Crowe and Cavalcaselle, chiefly from documentary evidence given by Pungileoni in his *Elogio Storico di Raffaello* (Urbino, 1829), and by Campori, *Notizie e documenti per la Vita di Giov. Santi o di Raffaello*. Though Raphael lost his father at the early age of eleven, yet to him he certainly owed a part of his boyish training, and much of that religious sentiment and grace of motive which are so conspicuous in his earliest paintings. One of Raphael’s favourite motives for groups of the Madonna and Child, that in which the mother is reading out of a book of Hours, is clearly derived from pictures by his father, Giovanni Santi.

One of the most disputed points with regard to Raphael’s early life has been the question of the date at which he went to Perugia as a pupil of Pietro Perugino. Vasari’s statement that this happened during the lifetime of Giovanni Santi is clearly a mistake, and no certain information is given by any existing documentary evidence. Messrs. Crowe and Cavalcaselle adopt the theory that Raphael’s Perugian apprenticeship began as early as 1495, but the reasons with which they support this view appear very insufficient. The supposed sign of Raphael’s hand in some of the finest parts of Perugino’s Cambio frescoes at Perugia, dated 1500, is much relied upon by the authors as a proof that Raphael had then been for some years working under the older master. They also see the hand of Raphael in the extreme delicacy of the faces in the Certosa triptych of Perugino, now in the National Gallery, that well-known picture with a central panel of the Madonna and an archangel on each wing. But it may be doubted whether it is not a serious under-rating of Perugino’s talent to attribute the finest qualities of these paintings to so youthful a touch as Raphael’s, however precocious he may have been. At this early date the style and manipulation of Raphael and his master grew into so very close a similarity that little stress can safely be laid on internal evidence of this kind. On the whole, it appears more probable that M. Müntz’s view is correct, and that Raphael did not go to Perugia till 1499, especially as during the four or five years preceding this date Perugino was mostly absent from his native city, and Urbino was a place which, under the enlightened patronage of Guidobaldo di Montefeltro, provided many facilities for the artistic education of a young painter. About 1502 Raphael began to execute independent works. Four pictures for churches at Città di Castello were probably the earliest of these. They still exist, but in a sadly damaged and restored condition.

Towards the end of 1504 Raphael paid his first and for him momentous visit to Florence, where he was warmly received by the Gonfaloniere Pier Soderini, and by most of that marvellous crowd of immortals who then made Florence the chief artistic centre of the world. With astonishing rapidity Raphael shook off the mannerisms of Perugia, and learnt from one great artist after another some special quality of colour, vigour of

drawing, or grace of composition, in which each happened to excel.* From Signorelli and Michelangelo he learnt the importance of precision of line and a thorough knowledge of the human form; from Fra Bartolomeo, nobility of composition and skilful treatment of drapery in dignified folds. Nor was Raphael a pupil of the living only: he closely studied the Carmine frescoes of Masaccio and Masolino, and the sculptured reliefs of Ghiberti and Donatello. During an early visit to Siena he made a study of the antique group of the three Graces, which then stood in the cathedral library. He appears to have been much charmed by the soft beauty of this group, which must have seemed very remarkable at a time when the buried treasures of Graeco-Roman art had scarcely begun to be disinterred. Shortly afterwards, probably during a visit to Urbino in 1506, Raphael reproduced this design in a miniature-like little painting which is now in the Dudley collection.

Messrs. Crowe and Cavalcaselle accept the somewhat doubtful story of Vasari that Raphael made at least some of the designs for the series of frescoes begun in 1502 by Pinturicchio in the cathedral library of Siena, all of which are still in such astonishingly brilliant preservation. The evidence in support of Vasari’s statement rests mainly on the much disputed question as to whether Raphael’s hand can be traced in some preliminary drawings for these pictures, which are preserved in the Chatsworth and Baldeschi (Perugia) collections. The question is a very difficult one, and many of the ablest modern critics deny all sign of Raphael’s touch in these drawings, or of his handwriting in the inscription on one of them—the meeting of the Emperor Frederic with his bride—“*Questa è la quinta di papa pio.*”† It must be remembered that Vasari wrote with a very strong prejudice against Pinturicchio, and was not unlikely to attribute the chief merits of these very graceful compositions to the universally popular and admired Raphael.

The second volume of this work treats of the third part of Raphael’s life, that which he spent in Rome, beginning with the year 1508. A large portion is devoted to a careful examination of the Stanze frescoes painted for Julius II. and Leo X. It is somewhat surprising to find the ceiling of the Stanza d’Eliodoro singled out for special praise—“Worn as they now appear, the subjects are the finest which the master ever composed.” Few will agree with Messrs. Crowe and Cavalcaselle in this estimate of their value. Apart from their very unsuitable character as a scheme of decoration for a vaulted roof, and the serious injury they have received from the repainting of the backgrounds in crude blue, all these pictures—Jacob’s dream, the burning bush, God appearing to Noah, and the sacrifice of Isaac—suggest far more the weaker hand of a pupil than the strong drawing and graceful composition of Raphael himself.

With regard to the technique employed by Raphael in his frescoes, the authors say—“The tracings of the cartoon were fastened over the

* See Minghetti, “I Maestri di Raffaello,” *Nuova Antologia*, Aug. 1, 1881.

† See Schmarsow, *Raphael und Pinturicchio in Siena* (Stuttgart, 1880).

fresh plaster and deeply engraved with a steel point before the colours were applied, and the marks of this process have proved indelible." This was certainly not the process usually employed. The design was first pricked and pounced on to an undercoat of dry stucco; over this, bit by bit, patches of wet stucco were laid each morning, sufficient only for that day's work. This, of course, obliterated the pounced outline on the wall, and the part covered by the fresh patch was again sketched in by freehand with a point on the soft stucco. The only use of transferring the whole design to the wall was to keep the general positions of the figures right, and was no guide as to the detail of each separate part. The very visible incised lines on the Stanze frescoes show clearly a very free and sketchy treatment of the outlines quite unlike the appearance of lines impressed through a tracing of the cartoon, a somewhat stiff and mechanical process at the best.

Messrs. Crowe and Cavalcaselle discuss with much critical acumen the question as to what share Raphael took in the production of the marble statue of Jonah in S. Maria del Popolo, and other small pieces of sculpture which have been attributed to him. The four statues of youths which support the basin of the beautiful "tartarughe fountain" in Rome are rightly assigned, not to Raphael, but to Matteo Landino. These statues, however, are of marble, not bronze, as Messrs. Crowe and Cavalcaselle assert.

It may seem ungracious in discussing a work of such real value as this to dwell on its defects, but one cannot avoid the suggestion that this book would have been both more useful and much pleasanter reading if it had been revised by someone with a more complete knowledge of the English language than either of the authors appear to possess. Such barbarisms as "nude" used as a substantive, "mask" meaning a face, "pivial" for a cope, and many others, are constantly recurring. In the descriptions of the costumes of saints represented in Raphael's pictures, the right names are scarcely ever given to the various ecclesiastical vestments—a small matter perhaps, but one which seriously diminishes the clearness of the descriptive part of the book.

On the whole, the solid merits of this work are not seriously affected by blemishes which are mostly superficial. It contains a vast mass of matter partly unpublished before, and the whole of this interesting subject is treated in a very wide and comprehensive manner. It was probably the unavoidable limits of space that have prevented one branch, that of Raphael's work as an architect, from being treated as fully as might have been desired.

J. H. MIDDLETON.

EGYPT EXPLORATION FUND.

THE SITE OF GOSHEN.

(Communicated through Reginald Stuart Poole, Hon. Sec.)

Malagny, near Geneva: June 4, 1885.

THE readers of the ACADEMY, and the friends of the Egypt Exploration Fund, will be astonished that having spent the whole winter in excavating in the Delta I should not yet have written a word about the results. The truth is, that all places are not equally rewarding to the explorer. Khataaneh and Tell-el-

Rotab, where I worked at first, have yielded no monuments of importance. However, the results of this campaign may be summed up in what I consider as the solution of a geographical question—the site of the Egyptian Goshen.

About six miles to the east of Zagazig, near the canal, and at a short distance from the station of Abu Hammad, is a village called Saft-el-Henneh, where every week is held one of the most important markets of the wady Tumilat. The market-place is a *tell*, or mound, covered with the ruins of old houses which extend under the village and beyond. On the southern side of the tell there is an ancient brick wall constructed of large bricks, which was a Pharaonic enclosure. From this wall the tell slopes towards the fields, and is cultivated in some places. There, about twenty years ago, the fellahs came across a large monolithic shrine in black granite, covered with sculptures and hieroglyphs, which was at once broken to pieces by command of a pasha, apparently in order to ascertain whether it contained gold.

It is a very common superstition among the Arabs that in old stones are buried great treasures which have been hidden there by some magical process. I saw some curious instances last winter, showing how this belief is widely spread even among the upper classes. This accounts for the destruction of many precious monuments, and chiefly of inscriptions which are thought to indicate where the gold lies buried and how it is possible to seize upon it. The fragments of the broken shrine were scattered in different directions. Two remained on the spot, two were carried a few years ago to the Museum of Boulak, where they stand in the courtyard, and where they have been studied by Brugsch Pasha. That eminent Egyptologist saw that the shrine was of the time of the XXXth dynasty, of the reign of Nectanebo II., and that it was dedicated to the god *Sopt*, the chief god of the nome of Arabia, whose name still survives in Saft, the name of the village. What interests us chiefly in the nome of Arabia is that we know from several authors that it was the site of the land of Goshen, which the LXX. call *Γοσην* Ἀραβίας, Gesem of Arabia. Besides, in the hieroglyphical lists which describe the nomes we find the mention of *Kesem of the East* as one of the localities of the nome of Arabia. This *Kesem* has been considered by most Egyptologists as being the Egyptian Goshen. The same name preceded by the article is the origin of the Greek *Φακωσα*, *Phacusa*, which Ptolemy calls the capital of the Arabian nome; and as *Phacusa* has a great likeness to the Arabic *Fakos*, this last spot, twelve miles north of Tel-el-Kebir, has generally been acknowledged to be the Goshen of the Bible.

When, in exploring the Delta, I arrived at Saft, in the month of December, I saw the two fragments left. One of them is a piece of the base, and bears part of a very important inscription, the dedication of the monument. It says that the king came to *Kes* in order to make offerings to the venerable god *Sopt* on his throne; and farther, that the images of the gods of *Kes*, together with this shrine, were created under the reign of the king. . . . Now this *Kes*, which is here mentioned twice, is nothing but a variant of the *Kesem* of the Ptolemaic lists—the Greek *Phacusa*. That seems to me to settle the question of Goshen. It is thus to be looked for in the wady, around Saft-el-Henneh, on the eastern side of the Pelusian branch, and not at *Fakos*. When I worked at Saft I cleared the whole space occupied by the temple which was erected by Nectanebo II., and I gathered as much as I could find of the inscriptions of the shrine. Monuments of Ramses II., Nekht-horheb, and Ptolemy Philadelphos, are still extant in the place. The village itself is remarkable for the quantity of fragments of

hard stone, granite, diorite, and porphyry, which are found in the walls of the houses. The mosque has columns of grey marble with late Greek capitals, and the sheikh told me that some years ago there were a great number of inscribed stones, which had been broken or carried away for building purposes.

Others before me had placed Goshen in the same region. I must mention, in particular, the French scholar Quatremère, who, following the Arab tradition derived from Saadiah and Mackrizy, placed it between Belbeis and Abbaseh, which is just the neighbourhood of Saft-el-Henneh. This part of the country is at present most fertile and productive. In Joseph's time, when the canal to the Red Sea had not yet been dug, it was probably pasture land, watered from the Pelusian branch sufficiently to feed cattle, but not to be cultivated. It is not necessary to admit that Goshen was of very great extent. The tribe of Jacob, coming from Canaan, did not require for its flocks a considerable surface of land; but when the people increased in number they spread beyond the limits of Goshen proper and extended to the north towards Tanis, in the wady along the canal, and also towards Heliopolis, in a region where the tradition of Hebrew inhabitants at different epochs has lasted up to the present day.

I know that one of the strongest arguments which will be used against my determination of Goshen is the great similarity between the names of *Phacusa* and *Fakos*, which is undeniable. To this objection I answer that the only definite indication which we have as to the site of *Phacusa* is the statement of Strabo, who says that *Phacusa* was the starting-point of the canal which ran from the Nile to the Red Sea. Nearly all modern authors have admitted that here the Greek geographer, generally so accurate, had made a mistake; but no trace of a canal has ever been found in the region between *Fakos* and the Red Sea. But if *Phacusa* is in the wady, then the statement of Strabo is no longer erroneous; and the starting-point which he indicates would be only a few miles east of that given by Herodotus (a little above Bubastis), and the canal mentioned could only be the same which is described by Diodorus, Pliny, and others. I cannot here dwell longer on this discussion, which will have its place in the Memoir which I intend to publish on the monuments of Saft-el-Henneh.

As for the curious fact of this beautiful shrine having been erected under the XXXth dynasty by the very last of the Pharaohs, I may be allowed to revert to it in a subsequent letter.

EDOUARD NAVILLE.

MINOR EXHIBITIONS.

THE Society of Painter Etchers is holding its exhibition in a gallery sacred generally to the very poorest water-colours—the Dudley Gallery of the Egyptian Hall. The traditions of the place may fortunately be forgotten; the place itself is a convenient one, and the exhibition, we are bound to say, offers many sources of interest. Perhaps Mr. Whistler is the only English or American etcher of eminence who does not contribute to it. The president of the society, Mr. Seymour Haden, is represented by an important mezzotint, a treatment of the "Agamemnon" subject, varied very much from that of his famous etching. It is interesting, among other reasons, for being practically an original work in mezzotint. Most of the great mezzotints have been translations of pictures painted by other hands. Mr. Strang, Mr. Pennell, and Mr. Duveneck are among the most noteworthy contributors to the show. Mr. Strang, it has been said elsewhere, owes much to the old masters, and to one old master who

is but a middle-aged man living in England to-day. That, of course, is M. Legros. But Mr. Strang, it is likewise admitted, brings a cunning of his own to the execution of the tasks to which he sets himself, and records with skill the features of a world which he sees now, it may be, with Rembrandt's and now with Legros's eyes. He exhibits at least one portrait of remarkable effect, and several plates in which an inventive faculty finds what seems to be naive, but is yet in its own way very complete, expression. Mr. Pennell and Mr. Duveneck are very distinguished Americans, genuine artists quite as much by the way in which they see their subjects as by the way in which they portray them. Both have worked much in Venice. The exhibition contains a fair proportion of good work by other artists already eminent, and some of the labours of the less known are extremely promising.

MESSRS. DOWDESWELL'S latest exhibition is one which will be agreeable to all lovers of genuine art. It is as an etcher that M. Rajon is best known to the public, and his reputation as a sympathetic and skilful interpreter of masters old and new can only be more firmly established by the present collection in Bond Street. As an original artist he is less known, but, by those who know his work of this kind, scarcely less appreciated. The masterliness of his touch and the fineness of his style have indeed been seen in two heads facsimiled for the *Portfolio*, but here are a greater number of examples of his studies. These, whether in black or red chalk, or pastel in oil and water-colour, show the versatility of his accomplishments. In chalk, perhaps, he is most at home. His command of this material is complete. But it is not so much of his technical skill, which scarcely needs proof, as of the spirit and refinement of his imagination, that this exhibition speaks most freshly. His portraits are instinct with life and character. His children are simple and charming, his ladies animated and refined, and for men—we hope that most of our readers will let such portraits as those of Mr. Whistler and Don Pablo Sarasate speak to them personally.

CORRESPONDENCE.

AN UNKNOWN PORTRAIT AT HAMPTON COURT.
Bonn: June 8, 1885.

Among the pictures in the gallery at Hampton Court that still await explanation is the head of an old man, now hung near the end of the South Gallery (No. 272). The strange truth in rendering the character of extreme old age with its corpulence and its entire baldness—a certain sublimity of deformity—must often have attracted the eyes of the visitors, even when fatigued after reaching the end of their wanderings through the gloomy rooms of the Palace. The head is mentioned in the catalogue of James II.'s collection of pictures (London, 1758), No. 39, "A fat man's head, bald, with a double chin." On my last visit to Hampton Court, I was struck by the resemblance of this head to that of the Canon Georges de Pala in the well-known altar-piece of Jan Van Eyck in the Academy at Bruges. The likeness, as a photograph now shows me, is indeed perfect. The eyes, where the spirit of life seems all but extinct, yet looking wearily upwards; the very thin, horizontal lips; the dried-up and pointed ear—all agree.

The head at Hampton Court was probably the life-size study for the figure in the altar-piece, and is, in this respect, unique. It is painted in a reddish yellow mezzotint, quite monochromatic, very firm in design and modelling; showing Van Eyck's grandeur and broadness in conception and treatment of a

countenance, before proceeding to the superposition of microscopic details, of local colour, of light and shadow.
C. JUSTI.

NOTES ON ART AND ARCHAEOLOGY.

MR. WALTER J. ALLEN has nearly completed a picture to be called "Gordon's Dream." It represents the general asleep in his bed chamber in the citadel of Khartam, and the background is filled with visionary shapes suggestive of thoughts which may have passed through the hero's mind during the terrible trial. A photographic print of the picture, prepared under the direction of Mr. James Hogg and executed by Messrs. Marion & Co., will be issued early in July, to which will be appended, by permission of Miss Gordon, a facsimile of the passage from her brother's last letter, which contains the words "I am quite happy, and, like Lawrence, have tried to do my duty."

SINCE we first called attention to Mr. Alfred Newman's attempts to revive the old art of the blacksmith the produce of his forges has attracted no little attention; and we have been glad to receive as some testimony of his success a thin book, appropriately illustrated with sketches of old and modern designs for work in wrought iron, and containing an interesting paper on his craft read by him before the Society of Architects. Mr. Alfred Newman thus combines business with pleasure, but both his taste and his enterprise are worthy of commendation.

WITH some idea of bringing into notice a new process—"typogravure"—Messrs. Bousod Valadon & Co. (Goupil & Co.) are issuing a series of reproductions of the chief pictures of the Salon under the title *Figaro-Salon*. The work will be completed in five numbers, each of which will contain ten full-page plates, one double-page plate, and four engravings in the text. M. Albert Wolff contributes the letterpress.

THE Egypt Exploration Fund has received a donation of £10, being the proceeds of three lectures on Egypt given by Mrs. Tirard (Miss Beloe) at the British Museum.

THE forthcoming number of the *Archaeological Journal* will contain the following papers:—"Roman Inscriptions found in Britain in 1884," by Mr. W. Thompson Watkin; "Notice of a few more Early Christian Gems," by Mr. C. Drury E. Fortnum; "The Roman Antiquities of Switzerland," by Mr. Bunnell Lewis; "The Difference of Plan alleged to exist between Churches of Austin Canons and those of Monks, and the Frequency with which such Churches were Parochial," by the Rev. J. F. Hodgson; "Sandridge Church, Herts," by Mr. Somers Clarke; "'Scandinavian' or 'Danish' Sculptured Stones found in London, and their bearing on the supposed 'Scandinavian' or 'Danish' Origin of other English Sculptured Stones," by the Rev. G. F. Browne.

As a supplement to his *Royal Academy Illustrated*, Mr. Henry Lassalle has conceived the idea of issuing a "Selection from Crowded out or Not Hung for Want of Space," with nearly 100 facsimiles from the artists' original drawings. The publishers are Messrs. Sampson Low.

THE authorities of the City of Paris have granted to the proprietors of *The Architect* a special authorisation for reproducing the architectural, pictorial, decorative, and sculptural works of Paris.

THE *Gazette des Beaux-arts* is this month occupied mainly with the exhibitions. The Salon is treated by M. André Michel, the *Portraits du Siècle* by M. Paul Mantz, the Menzel Exhibition by M. Louis Gonze, the

"International" at M. George Petit's Gallery by M. Alfred de Lostalot, the Exhibition of Carved Wood at Rome by M. Pierre de Nolhac. Some wonderfully powerful sketches by Menzel are the most notable of the illustrations. The etching, however, by M. Mercier, after the rather too simpering portrait of Mme. Copia by Prud'hon, is a good one.

THE Neuchâtel painter, Charles Dubois, who died at Mentone last spring, has left a bequest of 40,000 francs to the museum of his native town. The municipal council has determined that one of the rooms of the museum shall be named after the artist.

THE annual meeting of the Swiss Kunstverein will be held this year at St. Gallen on June 28 and 29. The artists propose to act an original "Festspiel" in the St. Gallen Stadttheater. The meeting of the Swiss Society for the preservation of historical art monuments is also to be held in the same city on one of these two days.

THE STAGE.

"LE PRINCE ZILAH," by M. Jules Claretie, a very prolific writer of fiction and of criticism, is at this present moment the only piece in which Mme. Jane Hading has appeared at the Gaiety during her actual engagement. And the "Prince Zilah," though ingenious in arrangement and very strong in at least one of its scenes, is not a great piece of literature. Yet it affords Mme. Jane Hading, as a wronged woman, "more sinned against than sinning," some opportunity for the display of her very sympathetic art—of an art that can make bearable, be it remembered, even the repulsive situations of "Le Maître de Forges," in which, repeating doubtless the success of her last visit, the actress is to appear this evening. Mme. Hading's presence is always an agreeable—dare we even say a comforting one?—on the stage. Not endowed with strict beauty, the charm of a regular union of "sense" and "sensitivity"—Miss Austen's words, combined with a fresh meaning—is certainly hers. We have had more exciting actresses coming to us from Paris; for we have had Sarah Bernhardt. We have had more subtle actresses; for we have had Desclée. But there is a certain quiet magnetism about Mme. Hading which is assuredly very effective. With a touch of Desclée, she has perhaps a touch of Hélène Petit. And, like the last named lady, a substantial share of youth and of freshness are still hers. She is, to boot, an actress of well-nigh the highest intelligence. M. Damala, who was *beau garçon* before he was the husband of Sarah Bernhardt, appears in England with Mme. Hading. He is no longer the husband of Sarah Bernhardt: perhaps even no longer *beau garçon*; but then, *en revanche*, he is an actor, while of old he was a picturesque puppet. He has made some mark at the Gaiety, and if people do not precisely go to see him they watch him with some interest when they do see him. To secure that is to secure a success of at least the second order. To secure a success of the first is a matter within reach of very few.

WE wonder whether the savage attack made upon their enterprise by the weather, on more days than one, will convince Lady Archibald Campbell and her associates, the Pastoral Players, that the field of their efforts is ill chosen. We were very sorry to be prevented from going down to Combe to witness an entertaining and a courageous experiment, but the experiment was, from the conditions under which it was made, unlikely to succeed, and we will explain why. It was held, we are entitled to suppose, that if the weather had been on all occasions delightful, and the birds

in the trees had refrained from singing, except when there was a pause in the dialogue, it would have been easier to realise the truth or possibility of the pastoral scenes of "As You Like It" in an agreeable garden-forest than on the boards of a theatre. The conventional, it may be thought, would have been banished—Nature taking its place. Alas! there were the practical inconveniences to reckon with—the interruptions of the birds, the passage of the voice away from those who should have heard it—lost too soon in the immensities—the deeply-rooted apprehensions cherished by an out-door audience in a generation given over to rheumatism. And over and above all this, there was one thing that seems to have been forgotten—the truth that the Nature of the dramatist only really plays at Nature; that being itself really Art, it demands alliance not with Nature, but with Art, to bear it out. Much will always remain "conventional"—"conventional" in the good sense—in every achievement of Art; and we have only to accept it for what it is, and not to attempt to get rid of it. In the matter of stage scenery there have been two ways of getting rid of it, and, for our own parts, we have about as little sympathy with the one as with the other. One has been the substitution of the natural landscape for the ordinary decorations of the theatre; the other, the much more widely practised substitution of gorgeous artificial scenery for artificial scenery that is but simple and bare. We hold that the more favourable opportunity for the enjoyment of exquisite acting is afforded when the scenery is admittedly conventional, and not even very fine. Therefore with the conditions under which the Pastoral Players essay to practise their art, we have but little sympathy. They are not wise conditions, we think. But to condemn the conditions—to condemn even the choice of them—is not to condemn the players. It would be very pleasant to see Lady Archibald Campbell and Miss Calhoun and Mr. Hermann Vezin and the rest present their performance in London, and under an ordinary roof. Lady Archibald is admittedly well worth seeing, Miss Calhoun is accepted not only as a sprightly but as a poetic Rosalind—which is more to the point, as the poetic is much rarer than the sprightly, though it is not always as popular—and Mr. Hermann Vezin is the best Jacques on the stage. When the mountain will not go to Mahomet, Mahomet must go to the mountain. So Lady Archibald, Miss Calhoun, and Mr. Hermann Vezin must be persuaded to come to town.

MUSIC.

RECENT CONCERTS.

At the third concert given by M^{me}. Frickenhaus and Herr J. Ludwig, last Thursday week, at the Prince's Hall, Dvorák's pianoforte Trio in B flat (op. 21) was performed, and, if we are not mistaken, for the first time in London. During the past few years we have become acquainted with some of the composer's ripest creations, and it is, perhaps, somewhat difficult to appreciate at their true merit works which were written when Dvorák was a disciple rather than a master. The development of his genius has been slow and therefore sure. However great the difference between the Trio in B flat and the later one in F minor (op. 65), we trace the composer's individuality in both; and in the earlier work this is all the more interesting and striking, seeing how much he is influenced by some of the master-minds of the nineteenth century. Those who admire the works of Beethoven's full manhood can still enjoy the fresh, noble, yet less characteristic, productions of his earlier days. Dvorák, if not a Beethoven, has shown great power, and musicians may

delight to mark the steps by which that power has been acquired. The Trio was very well played by M^{me}. Frickenhaus and Messrs. Ludwig and Albert. The pianist also gave an excellent performance of Mendelssohn's Variations sérieuses. Miss Ambler was the vocalist.

As the second part of the programme contained nothing requiring special notice, we crossed over to St. James's Hall to the St. Cecilia choir and orchestra of ladies conducted by Mr. Malcolm Lawson. The last time we heard this society we were compelled to say that the instrumentalists were by no means perfect. We are glad to notice a steady improvement. The orchestra of strings played in a very commendable manner a Larghetto and Minuet by Boccherini, but they evidently found the accompaniment to Mr. C. V. Stanford's "Glad Serenades" somewhat beyond their strength. An interesting feature of the programme was a "Salve Regina" by Gernsheim for solo (Miss E. Green) and chorus. The choral singing was very good. Several of the conductor's compositions were sung, and were much applauded.

An invitation concert was given by Col. Henry Mapleson at St. James's Hall on the following evening. M^{me}. Marie Roze, M^{me}. Lablache, Mr. Herbert Reeves, and many other well-known artists took part in a programme containing many pieces which have become popular favourites. It is sufficient to say that the audience, judging by the loudness and frequency of the applause, thoroughly enjoyed the music. After the first part of the programme, Dr. Carter Moffat, the inventor of the ammoniophone, explained the construction and properties of this instrument, by which he maintains that speaking or singing tones may be strengthened, and also improved in quality.

Last Saturday afternoon Mr. Charles Hallé gave his sixth concert at the Prince's Hall. Dvorák's pianoforte Quartet in D (op. 23) was the chief attraction of the programme. All that we have said about the B flat Trio applies still more strongly to this work. The individuality of the composer is far more marked, despite the perceptible influence of Schubert in the first two movements. The opening allegro is very attractive, the theme and variations are delightfully quaint and pleasing, while the *finale* shows a wonderful combination of pure fresh melody and skilful workmanship. Mr. A. Chappell will do well to add this quartet to his *répertoire*. It was admirably interpreted by Mr. Hallé, M^{me}. Néruda, and the Herren Straus and F. Néruda. The presence of the Princesses Louise, Victoria and Maud will explain the reason of Mr. Hallé choosing for his solo Schumann's simple Kinderscenen (op. 15). M^{me}. Néruda played with brilliant success an Adagio by Spohr and Paganini's showy "Mouvement perpétuel." The programme concluded with Brahms' grand Quintet in F minor (op. 34). The hall was crowded.

At the eighth Richter concert last Monday evening a Symphony in C by Herr Fuchs was performed for the first time in England. The composer is one of the professors at the Vienna Conservatoire. The music shows that he has been an industrious student of the great masters, and that he has learnt to express his thoughts clearly; but beyond this there is nothing to render it specially attractive, or to explain its prominent place in a Richter programme. It was the first piece and the symphony of the evening. Beethoven was represented only by an overture. Why, it might be asked, did not Herr Richter give a symphony by some English composer, for surely there are many who could write music quite as clever and quite as interesting as that of Herr Fuchs? We have been informed on good authority that Herr Richter asked

three of our best-known composers if they had a new symphony for him to perform; but, none being forthcoming, he gave the German composer the chance of a hearing. Let native musicians take note of this, and Herr Richter in future may, perhaps, not have to search in vain. Herr Henschel made his appearance at this concert, and sang with great earnestness and intelligence Pognier's address from "Die Meistersinger" and "Wotan's Abschied" from "Die Walküre." The programme included Glinka's fantasia, "Komarinskaja," given for the second time this season.

Herr F. Rummel gave a pianoforte recital last Wednesday afternoon at St. James's Hall. The programme was an interesting one. First came the Bach-Liszt Prelude and Fugue in A minor, which was admirably rendered. We shall indeed be glad when pianists give up pianoforte transcriptions of Bach's great organ works; however well they may be played, the effect is unsatisfactory. Herr Rummel's performance of Handel's Suite in E major was good, though we did not quite like his reading of the "Blacksmith" variations. His interpretation of Beethoven's "Moonlight" sonata was careful and intelligent, but the first movement, to our taste, was too slow. Schumann's magnificent Fantasia in C (op. 17) afforded the player a good opportunity of showing how thoroughly he enters into the spirit of that composer's music; in the March, however, he got somewhat excited, and towards the end there was more of the spirit than of the letter. Mendelssohn's "Variations sérieuses," which followed, were given with admirable precision and finish. The programme included many short pieces by Schubert, Chopin, Liszt, and other modern composers. Herr Rummel is a first-rate pianist, a conscientious artist, and an independent thinker. J. S. SHEDLOCK.

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